

XXX, No. 5.

FEBRUARY, 1903.

Price, 25 cents.



A little higher  
priced than other  
makes,  
but its superior  
qualities  
justify  
the additional  
expenditure

U.S.E.

# WESTON'S LEDGER PAPER

BYRON WESTON CO.  
DALTON, MASSACHUSETTS

Mills at  
Dalton, Mass.

Our  
Selling Agents in  
Chicago are  
**BRADNER  
SMITH  
& CO.**

C. B. PRESCOTT, Treas.  
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**Valley Paper Co.**  
Manufacturers of  
Chemically Pure  
PHOTOGRAPHIC PAPER  
For Platinum Printing, Bromide Printing,  
Solar Printing.  
Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1902"  
No. 1 Bond Regular List  
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One-half Regular List  
"Valley Library Linen"  
For High-grade Papeteries  
"Valley Paper Co. Linen Ledger 1902"  
A Strictly No. 1 Ledger  
"Commercial Linen Ledger"  
Lead all the  
"Our Ledger"  
No. 2 Ledgers  
"French Linen," wove and laid  
Cream Laid Linen and White Wove Bond  
The Foremost of No. 1 Linens  
"Old English Linen and Bond"  
Standard for Fine Commercial Work  
"Congress Linen and Bond"  
The best low-priced Linen and Bond made  
"Old Valley Mills 1902"  
Extra-superfine  
"Valley Paper Co. Superfine"  
As good as the best  
"Valley Forge" Flats  
Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND  
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

**Holyoke, Mass., U. S. A.**  
Selling Agents for Chicago:  
WROE & BIGELOW, 1106-7 Monadnock Bldg.

**Old Berkshire Mills**

Established 1801. 1901, Our Centennial.

FIRST-CLASS FLAT AND FOLDED  
**PAPERS**

These papers recommend themselves  
as unexcelled for Correspondence,  
Business or Pleasure, and for Legal  
Blanks and Important Documents.

**EXTRA SUPERFINE  
BRISTOL BOARD**

WHITE AND CREAM,  
ALL REGULAR WEIGHTS,  
CARRIED IN STOCK.

Manufactured by  
**Old Berkshire Mills Co.**

DALTON, MASS., U. S. A.





# BROTHER JONATHAN



## BOND



JONATHAN  
TRUMBULL



GEORGE  
WASHINGTON.

BUTLER BRANDS  
PAPER  
THE BEST

"We must consult Brother Jonathan"

— George Washington.

**J**ONATHAN TRUMBULL, Revolutionary Governor of Connecticut, through his absolute reliability, so commanded the admiration and confidence of George Washington, that during those troublous days the advice of "Brother Jonathan" was invariably sought.

His wise and friendly counsel was accepted by Washington and the Army, as representing the views of the best citizens and civilians, and created a lasting bond of friendship that is still felt throughout the entire nation, until we are all proud as Americans to be referred to collectively as "Brother Jonathan."

Well named, then, is our BROTHER JONATHAN BOND — a trustworthy, reliable paper, manufactured in the same old dependable way that it has been for years, with the added advantage of having a new tint or two, so that all may now obtain this stock in a shade to their liking.

The watermark, BROTHER JONATHAN BOND, in your stationery is decidedly good form.

WHITE WOVE.

17 x 22—12, 14, 16, 20, 24  
19 x 24—16, 20, 24  
17 x 28—20, 24  
22 x 34—32, 40

Per pound

15 cts.

TINTED WOVE.  
Blue, Pink, Buff, Golden  
Rod, Opaline, Primrose,  
Russet, Mazarine.

17 x 22—16  
19 x 24—20  
17 x 28—20

J.W.BUTLER PAPER CO.  
• CHICAGO •

**The  SIMPLEX ONE-MAN  
TYPE SETTER**

**36** SIMPLEX MACHINES  
were sold in December, 1902,  
in twenty different States **36**

*The Reason Why*

Is because the SIMPLEX actually does save money  
and make money for its users.

Prospective purchasers properly pay little attention to claims as to what a machine *can* do, but they are interested in what it is actually doing for other publishers. This is why most of our advertising is based on letters from Simplex users. Letters like the following, for instance:

**THE MORNING NEWS.**

THE UNITYPE COMPANY:

HARRISONBURG, VA., January 1, 1903.

Gentlemen,—After eight months' use we are pleased to inform you that our adjustable Simplex Machine has proven most profitable to us. Since it has been installed we have not only cut down the cost of composition and eliminated the "plate" bill, but have been able to give our readers a great deal more reading matter. We set up the morning news at night, and use the machine during the day on brief and book work, a "continuous performance," as it were, and we have never had to call for the assistance of a machinist. Repairs have been trifling.

Respectfully,

SMYTHE & SHANNON.

**THE WEEKLY EAGLE.**

THE UNITYPE COMPANY, New York, N. Y.:

SARATOGA SPRINGS, N. Y., November 28, 1902.

Dear Sirs,—I am certainly more than willing to add my testimony commanding the Simplex Machine to the many hundreds you no doubt already have. We find that our expense has been reduced at least one-half on the *Saratoga Eagle*, besides giving us about twice as much matter and a chance to get our paper out earlier and in much better shape. Another great point that is a most desirable one is the fact that our galleys are not full of dead type waiting to be thrown in. We can heartily recommend the Simplex to any printer who has to set type.

Very truly yours,

FRED M. WATERBURY.

Let us tell you all about it. Our terms are easily within your reach. You can make the machine pay for itself out of its savings.

**THE UNITYPE COMPANY**

HERBERT L. BAKER, General Manager

200 MONROE STREET, CHICAGO

150 NASSAU STREET, NEW YORK

407 SANSOME STREET, SAN FRANCISCO, CAL.

## Selling Agents

### UNITED STATES

NEW YORK . . .	Paul E. Vernon
BOSTON . . .	A. Storrs & Bement Co.
PHILADELPHIA	I. N. Megargee & Co.
BALTIMORE . . .	McDonald & Fisher
WASHINGTON	E. Morrison Paper Co.
RICHMOND . . .	Southern Paper Co.
TROY . . .	Troy Paper Co.
SYRACUSE . . .	J. & F. B. Garrett
ROCHESTER . . .	Ailing & Cory
BUFFALO . . .	The Courier Co.
HARRISBURG . . .	Johnston & Co.
READING . . .	M. J. Earl
SCRANTON . . .	Megargee Bros.
PITTSBURG	W. W. McBride Paper Co.
CLEVELAND	Union Paper and Twine Co.
CINCINNATI	Cin. Cordage & Paper Co.
DETROIT . . .	Dresskell-Jupp Paper Co.

CHICAGO . . .	Bradner Smith & Co.
ST. LOUIS . . .	Graham Paper Co.
MILWAUKEE . . .	Standard Paper Co.
INDIANAPOLIS . . .	Crescent Paper Co.
LOUISVILLE . . .	Louisville Paper Co.
NEW ORLEANS . . .	E. C. Palmer & Co.
MINNEAPOLIS . . .	John Leslie Paper Co.
ST. PAUL . . .	F. G. Leslie & Co.
DULUTH . . .	Zenith Paper Co.
OMAHA . . .	Western Paper Co.
KANSAS CITY	Kansas City Paper House
DENVER . . .	Carter, Rice & Co.
SALT LAKE . . .	Western Newspaper Union
SAN FRANCISCO	Blake, Moffitt & Towne
LOS ANGELES . . .	Blake, Moffitt & Towne
PORTLAND . . .	Blake-McFall Co.
SEATTLE . . .	American Paper Co.

### ELSEWHERE

#### CANADA

BROWN BROS., Ltd., Toronto  
BUNTING GILLIES & Co.,  
Hamilton and Montreal

#### GREAT BRITAIN

L. S. DIXON & Co., Ltd., Liverpool

#### SWEDEN

GUMAELIUS & KOMP, Stockholm

#### NEW ZEALAND

BROWN & STEWART, Auckland

"Have you somewhat to do to-morrow, do it to-day."  
—Poor Richard.

Do you know of a paper that your customers call for by name as often as they call for Old Hampshire Bond? You should order a stock of such a paper to-day.



"The paper that your customers know about"

Hampshire Paper Co.

MAKERS

South Hadley Falls

Massachusetts

# *The Autoplate*



A HAND-PLATE

## Better Plates

Hand-made plates are good only when produced slowly and with great care, but speed is necessary, and the surface of a hand-plate made quickly is slack and uneven, and no two are of the same thickness.

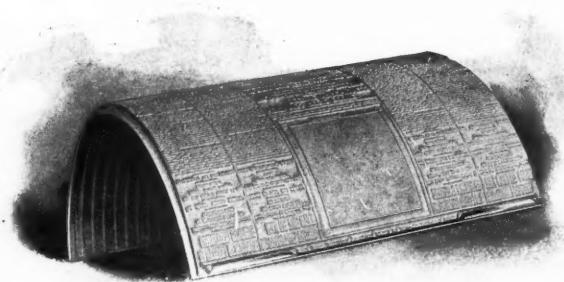
For these reasons, in the press-room, box-plates need to be underlaid or beaten up.

## *Autoplates*

are plates made by the Autoplate Machine. Autoplates are cast under pressure, and are shaved and trimmed automatically by machinery of the utmost precision.

The printing face of an autoplate is clear and sharp, and its thickness is made absolutely true to a given dimension.

It is turned out at the rate of  $3\frac{1}{2}$  or 4 per minute, and when it reaches the press-room is ready to print.



AN AUTOPLATE

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### THE CAMPBELL COMPANY

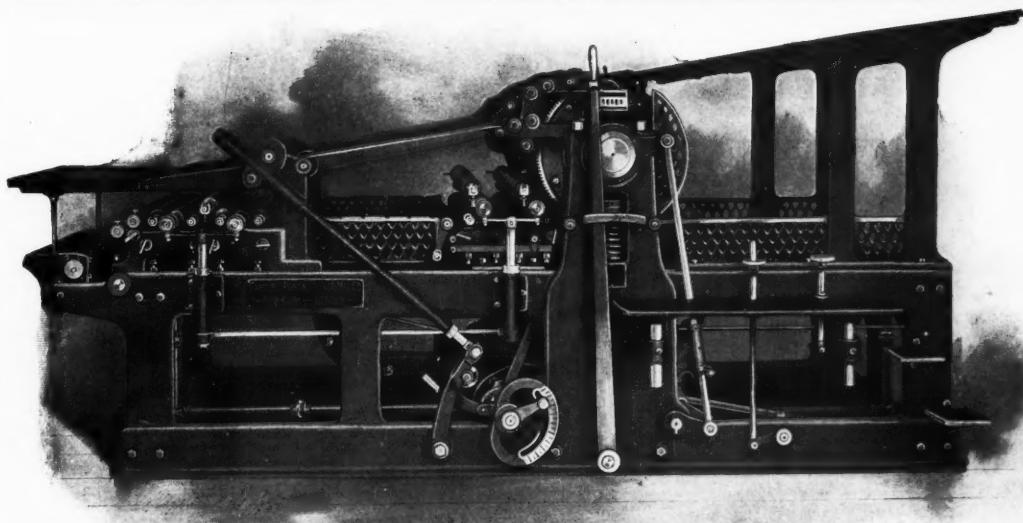
HENRY A. WISE WOOD, President

334 Dearborn St., Chicago

189 Fleet St., London, E. C.

5 Madison Ave., New York

# The "Century"



## Gold Bricks

are those good things which are handed out to you by irrepressible salesmen who say that the press they represent will maintain as great a producing capacity as the **"Century."** But gold bricks never pan out at the assayer's office.

Gold-brickers modestly insist even that their press will register at speed as accurately as the **"Century,"** and continue to do so after the natural wear has come into the parts; that it will pull as strong and even an impression without gutter or slur, and yet they **can not show you** in its construction any proof-bearing reasons why it all should be so.

Unless equipped as is the **"Century,"** a press simply **does not and can not** do these things, and the claims made are simply gold brick stories, whether you read them in an advertisement or gather them from the lips of a salesman.

Remember that every press save the **"Century"** possesses, either in bed movement, impression mechanism, or registering devices, the same construction in one or all of these vital points that limited the efficiency of the earlier two-revolution presses — limited them in producing capacity, in impressional power and in accuracy of register.

But the **"Century,"** on the other hand, can always be distinguished from the old or from the old-new by its

*Locking Pin Bed Movement, its  
Eccentric Lift Impression Mechanism and Automatic Compensator, its  
Inmovable Continuous Register Racks, and its  
Rotary Distribution.*

For these reasons it can "deliver the goods" **and commands the highest price of any press on the market.**

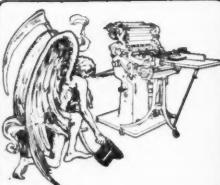
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**THE CAMPBELL COMPANY**

HENRY A. WISE WOOD, President

334 DEARBORN STREET, CHICAGO

5 MADISON AVENUE, NEW YORK



*The* **HARRIS**  
**AUTOMATIC PRESS**  
**COMPANY**

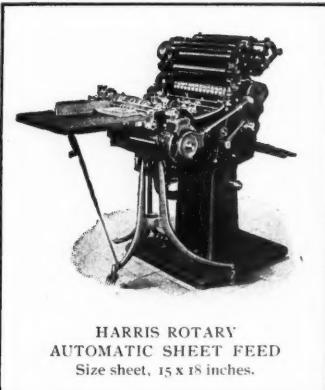


## Good and Quick

WHEN we started in business with a little press that we knew would make ten thousand impressions per hour, easily, we found that in order to be believed and sell presses it was advisable to state the speed at five thousand per hour only.

Now we no longer believe as to our state-people who have not quire, "Can you do high speeds?" Our Rotary will do as good in the world. The and color plate work at speeds exceeding hour. We have not presses for this class that the main demand has been for high output on simpler forms of printing. But our presses will do it all right, and if it interests you, we are ready to demonstrate.

Thoroughly automatic; feeds separate cut sheets; uses type forms on small work, plates on larger.

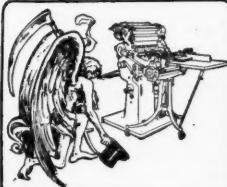


HARRIS ROTARY  
AUTOMATIC SHEET FEED  
Size sheet, 15 x 18 inches.

find any difficulty of ments as to speed, but used our presses in good work at such answer is the Harris work as will any press finest close register is done on our Rotary 5,000 impressions per been pushing our of work for the reason

FOR FULL PARTICULARS, ADDRESS  
**THE HARRIS AUTOMATIC PRESS CO.**  
CHICAGO—OLD COLONY BUILDING      NILES, OHIO      NEW YORK—26 CORTLANDT STREET

For machines in countries other than the United States and Canada,  
address the Anglo-American Inventions Syndicate, Ltd., 8 Broad Court Chambers, Bow St., London, W.C. England.



# The HARRIS AUTOMATIC PRESS COMPANY



## The Many-sided Harris

### To the General Trade

The Harris is offered as a time-saver, space-saver and money-saver on a very large class of general printing. It is thoroughly automatic, feeding itself from a pile of ordinary cut stock.

### To the Proprietary Medicine Trade

The Harris is of great value. It has been generally adopted for printing customers' cards on the backs of almanacs—doing the work at the rate of 5,000 impressions per hour, where the runs average but 300 between changes.

### To the Folding-Box Maker

The Harris now offers facilities for printing board, all weights up to 23 x 33 inches at 5,000 per hour. This is on the basis of printing the stock in mill sizes, the scoring and cutting to be done after printing.

### To the Envelope Manufacturer

The Harris offers a printing facility so advantageous that it has been generally adopted.

### To the Card Index Maker

The Harris is a prime necessity. To this work ten Harris presses are devoted exclusively, or nearly so.

### To the Counter-Check Book Manufacturer

We say that the Harris can be run with numbering heads, printing in one color and numbering with another at the same impression. The demand made upon us by printers of this specialty is now met by recent devices of our Mr. C. G. Harris and others, and counter-check books are being economically produced on the Harris.

### To the Paper Bag Maker

The Harris offers facilities for automatically printing square, satchel bottom and automatic bags in sizes from  $\frac{1}{4}$  lb. to 25 lb., at 5,000 impressions per hour, and also flour sack tubes in four colors, 5,000 tubes per hour.

### To the Tag Manufacturer

The Harris has proved itself indispensable, printing 125,000 single tags per day, day in and day out, with frequent changes, or in gangs of four if desired.

### To the Manufacturer of Gummed Labels

The Harris is highly economical.

### To the Maker of Manifold Impression Books

The close automatic register of the Harris is a high recommendation.

### To the Seedsman

The Harris is useful for seed packets, flat or made up, and for a hundred other things.

### To the Manufacturer of Paper Novelties

What the Harris will do is a good reason for corresponding with us.

### To the Manufacturer of Jewelers' Cards

The Harris is as useful as to the tag men or the card index maker.

### To all large Manufacturers doing their own Printing

The Harris is unusually attractive, because as a class they always figure costs.

FOR FULL PARTICULARS, ADDRESS

## THE HARRIS AUTOMATIC PRESS CO.

CHICAGO — OLD COLONY BUILDING

NILES, OHIO NEW YORK — 26 CORTLANDT STREET

For machines in countries other than the United States and Canada,  
address the Anglo-American Inventions Syndicate, Ltd., 8 Broad Court Chambers, Bow St., London, W.C., England.



# THE AULT & WIBORG CO.

CINCINNATI  
NEW YORK  
CHICAGO

MAKERS OF  
Letterpress,  
Steelplate,  
Copperplate  
AND  
Lithographers'

## INKS

Dry Colors,  
Varnishes,  
Oils and Dryers.

ST. LOUIS  
TORONTO  
LONDON

IMPORTERS OF  
Lithographic Stones,  
Supplies and  
Bronzes.

CARMICHAEL, WILSON & CO., Ltd., Agents. SYDNEY, AUSTRALIA



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# The American Correspondence School of Typography

THE announcement in the January trade journals of the opening of THE AMERICAN CORRESPONDENCE SCHOOL OF TYPOGRAPHY and the brief statement of its aims has interested more printers in the United States and Canada than any endeavor hitherto undertaken as an educational factor in the training of compositors and young men engaged in the publishing, advertising or kindred lines. The demand for copies of our prospectus exhausted the supply within a week and one thousand copies of a second edition has to this date been mailed. It seems to us important, and we are very glad to be able to state that at least one-third of the requests for information in regard to the course of lessons, were received from employing printers. It is the employer, to be sure, who acknowledges the difficulty in securing the man of taste and practical ability who can make money for him on every job he handles.

THE CORRESPONDENCE SCHOOL COURSE supplies the tools and selects the material that will enable the journeyman compositor to increase his earnings and double his opportunities for permanent success. And to the young man in the first year of his apprenticeship this course of lessons is more than equal to five years of aimless effort in the average job or book room, for each lesson, while it illustrates what to avoid, thoroughly demonstrates, by actual practice, the very best that can be done and tells how to do it. Some of the subjects included in the school course are briefly outlined in the page following. Read it over, and if you have not already received our prospectus send for one, as it tells more thoroughly of what we guarantee to do for the printer who desires to improve the artistic quality in his work.

## What It Costs

In a single lesson of The American Correspondence School of Typography we print [in colors] more examples of artistic composition and show more schemes for the arrangement of superior pieces of printing in all departments of the trade than could be obtained through any other source in two years. And the "privileges of the student," a feature of the School course alone worth the price of the lesson, enables the student to procure expert criticism of his own work, with a "lay-out" or pencil model artistically devised upon a plan suited to the facilities of his own office or the one in which he may be employed.

## TERMS

A subscription fee of \$2 entitles the student to membership in the School and lessons Nos. 1 and 2, and thereafter the lessons are sent post-paid for \$1 each in advance. To students intending to take the entire course of thirty-six lessons, a permanent membership certificate will be issued at \$30, payable in two installments of \$15 each.

**SEND FOR PROSPECTUS**

**36 East 22d Street, NEW YORK**

# The American Correspondence School of Typography

## SOME OF THE SUBJECTS INCLUDED IN THE SCHOOL COURSE

1. Commercial Stationery. Examples shown of artistic schemes for various kinds of business: the envelope, letterhead and business card. With this lesson we enclose a supplementary sheet showing relative sizes of rules and types, properly classified, and useful for future reference.
2. The Really Successful Booklet. Complete illustrations, lay-out and color schemes for covers, etc., for this very successful advertising medium.
3. The Modern Advertisement—Newspaper and Magazine.
4. Fraternal and Lodge Printing. Schemes illustrated for By-laws, Constitutions and other forms of fraternal printing.
5. Religious Printing for the average office. Artistic schemes for work always in demand.
6. School and College Printing. Attractive pages of catalogues and prospectuses.
7. The Miscellaneous Catalogue (large and small). Many forms shown of the illustrated and well-planned catalogue. Schemes which could be readily applied to any business.
8. The Small Book, such as would be undertaken by an office of limited facilities.
9. The Modern Novel. How to lay it out and forward it from cover to cover.
10. Mail Order Printing. Successful plans for developing your business upon the "follow-up" system.
11. Program Printing. New forms and various illustrations for the artistic and appropriate arrangement of the successful program.
12. Musical Printing. Simple but effective decorations for musical work and new type suggestions.
13. Financial and Real Estate Advertising and Printing.
14. Transportation Printing. Unique forms and curious devices for railway and steamship printing.
15. Street Car Advertising. The decorative and purely typographical card.
16. The Purely Typographical and the Decorative Poster.
17. The Type-setting Machine as a Factor in Modern Printing. Examples of artistic books and catalogues machine set.
18. The Catalogue of Books.
19. Mailing Devices. Quaint and curious forms of attractively printed envelopes, for folding or enclosures.
20. The Form and Typographical Possibilities of the modern magazine and book. What could be done.
21. The Question of Paper in relation to the production of artistic work.
22. The Pretentious Volume. A consideration of the dignity of bookmaking splendidly illustrated.
23. The Functions of the Lay-out Man. His equipment and necessary knowledge.
24. Ecclesiastical Printing in its more pretentious phases, valuable as suggesting correct forms for ornamental work.
25. Simple Means of Achieving Good Results in Modern Presswork. Some suggestions based upon actual tests in the use of various papers.
26. The Manufacturing Man in the Modern Publishing House. An explanation of systems and schemes for mastering his work.
27. Cloth and Paper-board Binding, suggesting many economic color schemes.
28. Artistic Typography in Foreign Lands. Many instructive examples.
29. Successful Methods of successful printing establishments.
30. The Model Equipment for an ideal office on the basis of \$5,000 and \$10,000.
31. How to obtain unique and artistic color combinations by the ingenious use of rules, half tones or zinc plates.
32. The Art of Writing an advertisement or booklet. What and what not to say.
33. The Advertising of a Printing Business in town or country.
34. The Theory of Estimating and the practice of making money. A feasible solution of the question in its relation to printing.
35. Decorative Designing as a factor in the development of a modern printing establishment. The success of a small beginning.
36. The "working" library of the student printer. Its contents and practical value.

ADDRESS ALL COMMUNICATIONS TO

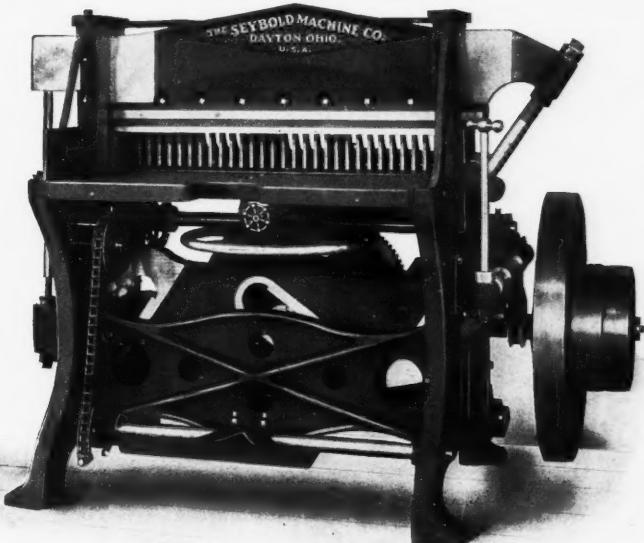
The American Correspondence School of Typography

36 EAST TWENTY-SECOND STREET, NEW YORK CITY

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THE  
**Seybold Holyoke Cutter**  
AUTOMATIC AND TREADLE CLAMP



Built in eight sizes—34, 38, 44, 48, 54, 64, 74 and 84 inches

Is no respecter of paper. Tissue and tarboard fare alike. Once in its vise-like grip a slip is impossible, and the saving over clamping by hand—think of it! Add to this entire absence of noise, and you have the salient features of the Holyoke.

The pressure of the clamp is obtained by a unique plunger mechanism, which is operated entirely independent of the knife movement, whereby any required uniform pressure can be secured without it being affected by a variable resistance of the cutting knife, a point of vital difference between it and all others.

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**THE SEYBOLD MACHINE CO.**

MAIN OFFICE AND FACTORY, DAYTON, OHIO, U. S. A.

NEW YORK. CHICAGO. LONDON. BERLIN

J. H. SCHROETER & BRO., ATLANTA, GA., Southern Representatives.

THE J. L. MORRISON CO., TORONTO

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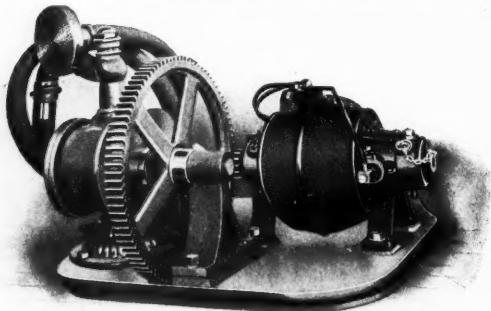
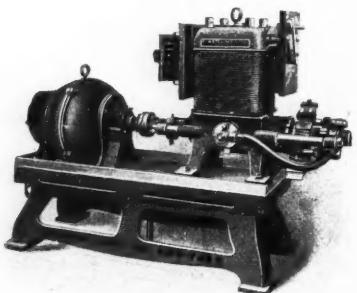
Patentees and Builders of

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HIGH-GRADE MACHINERY FOR BOOKBINDERS  
PRINTERS, LITHOGRAPHERS AND PAPER MILLS

# DIRECT-CURRENT MOTORS

FOR PRINTING PRESSES AND ALLIED MACHINES



We are pioneers in this class of business. Our long experience enables us to give correct specifications and the best results to our customers. Write for Booklet No. 3211.

## SPRAGUE ELECTRIC COMPANY

General Offices—527-531 West 34th Street, New York.

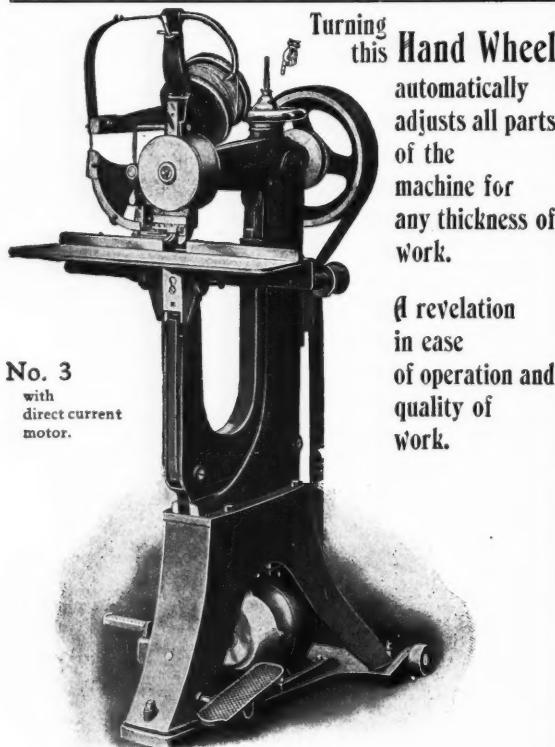
Chicago: Fisher Building.

Boston: Weld Building.

BRANCH OFFICES

St. Louis: Security Building.

Baltimore: Maryland Trust Building.



**BOSTON WIRE STITCHER CO.**  
No. 170 SUMMER STREET, BOSTON

Awarded Grand Prix and Two Gold Medals  
at Paris Exposition

## KAST & EHINGER

MANUFACTURERS OF  
PRINTING AND LITHOGRAPHIC INKS

### SPECIALTIES:

**BRILLIANT INKS**  
For COVER PRINTING

**3-COLOR PROCESS INKS**  
THE BEST MADE

IMPORTERS OF BRONZE POWDERS AND LITHOGRAPHIC SUPPLIES

Chas. Hellmuth,  
MANUFACTURING AGENT  
OFFICE & FACTORY, 46-48 E. HOUSTON ST., NEW YORK

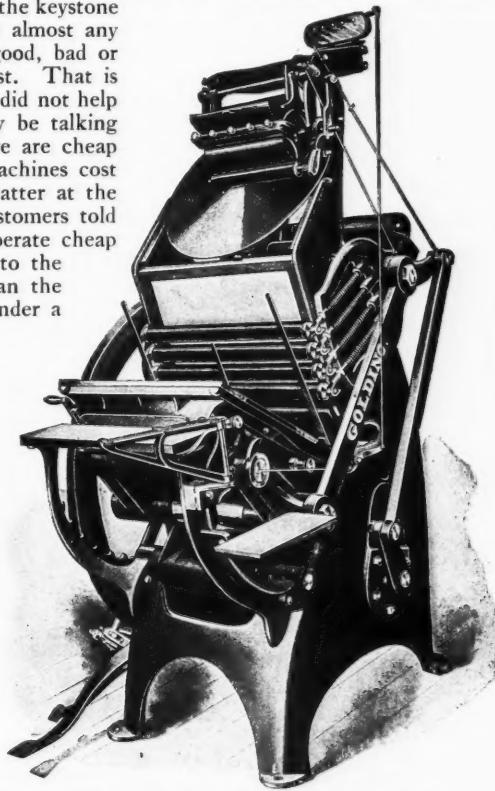
CHICAGO OFFICE AND FACTORY,  
WELLS BUILDING, 357 AND 359 SOUTH CLARK ST.

# EVERYTHING

depends upon your equipment. We use the word "Everything" advisedly. We presume it is everything to you that you make a profit on your work. You can not do high-class printing without a profit any better than you can do cheap printing on that basis. Profit is the keystone to your financial arch. You can make a profit with almost any kind and quality of machinery and supplies, be they good, bad or indifferent. You make the largest profit from the best. That is the reason it is the best. If our machines and supplies did not help you to make the biggest profit, we would continually be talking price. Instead of this we talk quality. You see there are cheap machines, but they are also costly to operate. Our machines cost a trifle more to purchase, but they turn out printed matter at the smallest percentage of cost for labor. One of our customers told us the other day that if his competitors continue to operate cheap machines he will be satisfied. His satisfaction is due to the fact that he knows he is making a larger profit than the other fellows. Our machinery and supplies are sold under a guarantee to give you

## The Largest Possible Profit With the Least Investment for Labor

We can make you a proposition along these lines that will be a revelation. It has proven to be this to some of the largest printers in this country. You do not have to take our word for it, but if you are in the business for *all* the profit that can be extracted from it, you can not afford to remain ignorant of just what we can do. We will make you the proposition by mail or will send a representative to talk it over. The only way you stand to lose anything is by allowing your competitor to receive the proposition first. Remember that.



GOLDING JOBBER No. 9 (15 x 21)  
(With four form rollers)

## Golding Sells Everything

used by the printer except paper, and manufactures everything except paper and type. We have the facilities to guarantee you the best service. Quality considered, our goods represent the highest grades which can be found. You can not afford to purchase anything but the best. To insure an adequate return, the best is always the cheapest.

Address our nearest store

### GOLDING & CO.

Manufacturers and Dealers in

**PRINTING MACHINERY, TYPE, TOOLS,  
MATERIALS and OWL BRAND PRINTING INKS**

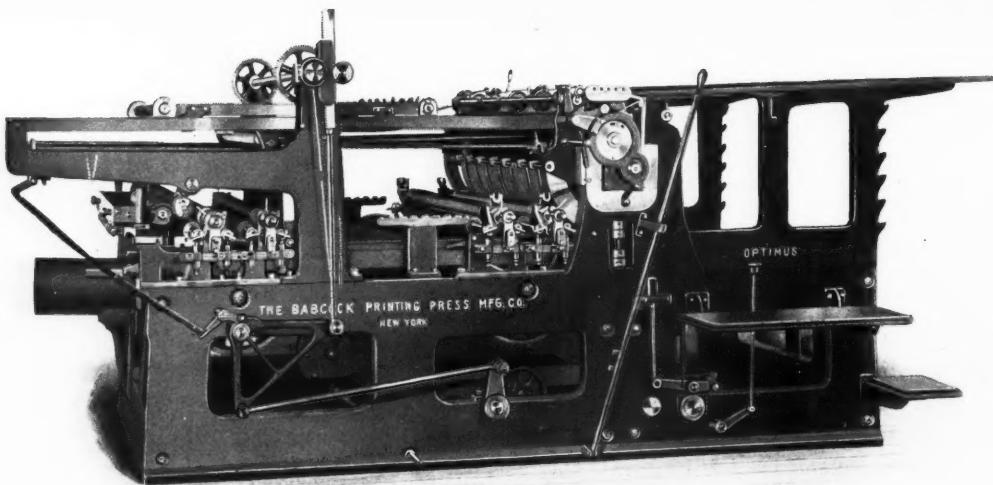
**407 Dearborn Street, Chicago**

BOSTON, 183 Fort Hill Square

PHILADELPHIA, 134 N. Tenth St.

NEW YORK, 540 Pearl St.

*AGENTS FOR BARNHART BROS. & SPINDLER'S TYPE IN NEW ENGLAND*



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT  
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

# THE OPTIMUS

A vital part of the extremely simple and effective bed mechanism of the Optimus Two-Revolution is the Ball-and-Socket motion, patented eight years ago, of which much has been ignorantly said, and as much more maliciously said with intent to deceive. It is not the old universal joint, nor like it in looks, construction, operation or results.

In designing the Ball-and-Socket motion it was determined to make it indestructible. It was meant to be so strong, with wearing surfaces so large, that its work would have no appreciable effect upon it; that this, the most important portion of press mechanism, should neither give trouble nor wear out.

We have done just this; for the combined hundreds we have put on Optimus presses in eight years have not caused a complaint, shown wear, or cost one cent for repairs. Of no other bed-motion in existence can this be said truthfully.

The Ball-and-Socket motion could not have achieved this matchless result were it not simple, and as strong in its simplicity as the solid pieces of steel it unites with a rigidity as great or greater than their own.

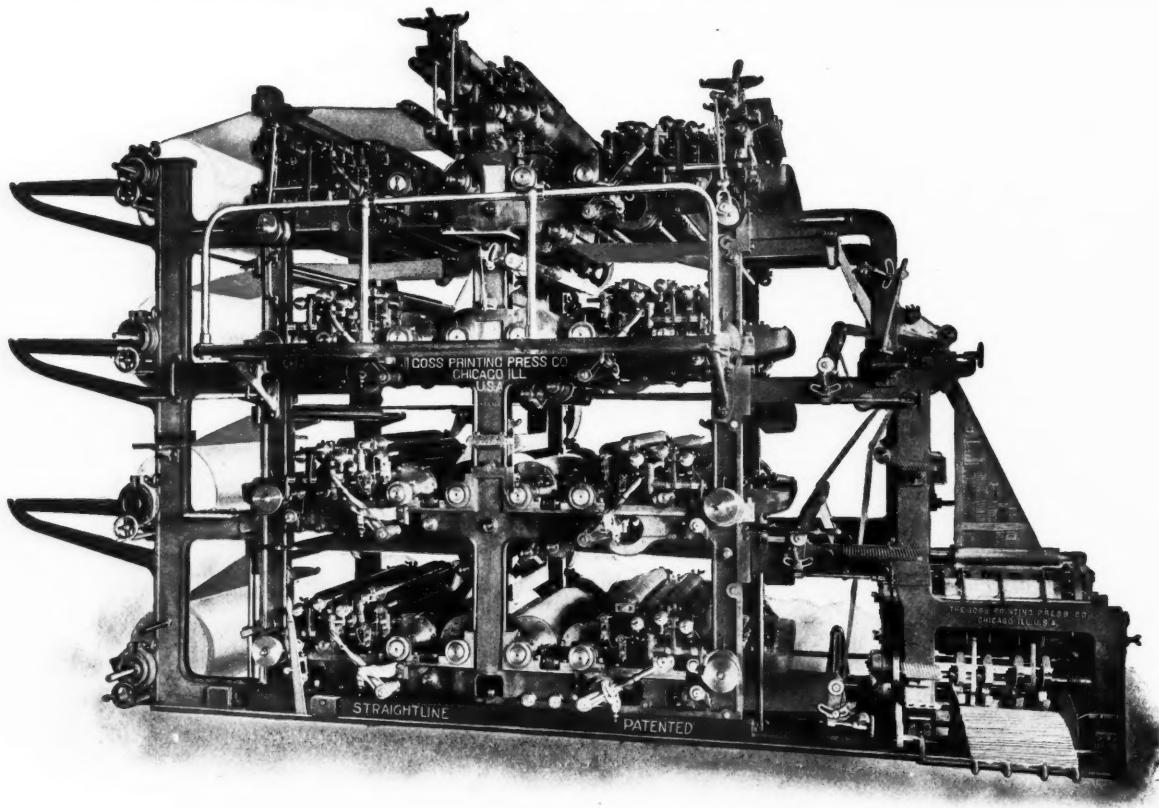
The bed-and-cylinder driving mechanism is the vital movement, the heart, of a flat-bed press. Accuracy, speed and endurance depend upon its correctness and perfection. Given a press possessing this movement in a simple and perfect form, unequalled, too, in strength, distribution and delivery, it must be the best. Unqualifiedly it is the Optimus.



A COMBINATION  
OF  
STRENGTH →  
CHARACTER AND  
BEAUTY  
EXISTS IN  
**FRANKLIN**  
DESIGNS ♦ ♦  
ILLUSTRATIONS  
AND ENGRAVINGS

**FRANKLIN** ENGRAVING AND COMPANY  
DESIGNERS ILLUSTRATORS ENGRAVERS  
CHICAGO

# THE GOSS STRAIGHTLINE



THE GOSS PATENTED FOUR-DECK COMBINATION STRAIGHTLINE is the latest up-to-date press for regular work as well as for colored supplement work. Will print either 4, 6, 8, 10, 12, 14, 16, 20, 24, 28, 32 pages with one extra color, or 4, 6, 8, 10, 12, 16, 20, 24 pages with three extra colors.

There is not a single strap, belt or tape on the whole machine, including the folder. Built from two to six decks high, and from two to four plates wide.

We also make Rotary Presses for half-tone and magazine work. You say what you want and we will do the rest.

CORRESPONDENCE SOLICITED

---

The GOSS PRINTING PRESS CO.  
*Sixteenth Street and Ashland Avenue, CHICAGO, ILL.*

PRICE is a *good* salesman—but  
QUALITY is a *better one*. The  
Queen City Printing Ink Co.  
employs *both judiciously*.

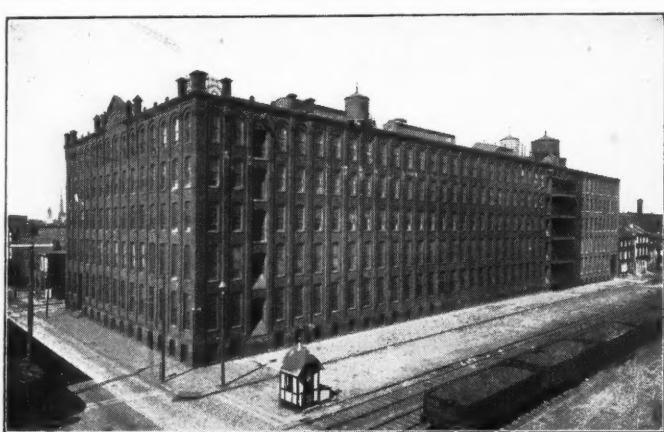
In other words—we study the  
printers' interests and requirements.  
There are cheap inks, and there  
are inks that *are cheap*. QUEEN  
CITY INKS ARE CHEAP, are  
always cheap—*quality considered*.



1925 SOUTH ST., CINCINNATI  
345 DEARBORN ST., CHICAGO  
147 PEARL STREET, BOSTON

The Queen City  
Printing Ink Co.

ESTABLISHED 1860



**A**RTISTIC effects in printing are produced on high-grade cardboard that are impossible on inferior material.

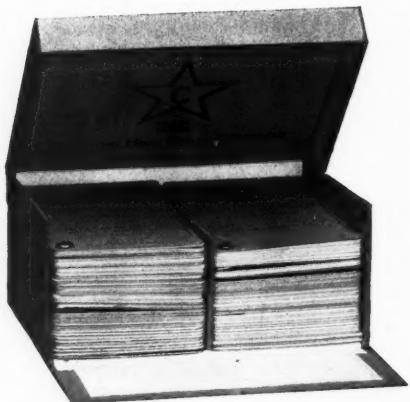
COLLINS CARDBOARDS have for a half a century been noted for their peculiar excellence of stock, beauty of coloring, and uniformity of surface and finish.

# COLLINS HIGH-GRADE CARDBOARDS

THE BEST PASTED BRISTOL BOARDS,  
TRANSLUCENTS,  
COATED COVER PAPERS,  
MOUNT BOARDS,  
EMBOSSING TRANSLUCENTS.

**A**MOST important feature of every first-class printing plant is one of our new sample boxes, containing samples of all the different grades and tints in each. With it goes our net price-list, making a most useful combination for quick reference. Sent to any printer for 50 cents, which is credited to his account on receipt of the first order amounting to \$5 or over.

*Write for it to-day.*



**A.M. COLLINS MANUFACTURING CO.**  
PHILADELPHIA

# FOUNDATION OF MY SUCCESS

"Courtesy in business has been called the oil on the wheels of worldly progress, or an air-cushion with apparently nothing in it that yet eases the heavy jolts of trade."

Ten years ago, the poor struggling job printer who tried to buy a quarter-pound can of ink was generally treated like a pauper on a begging expedition, or, if he was fortunate enough to secure the quantity asked for, had to pay an exorbitant price, about in comparison to what is now being charged for hard coal by the pail or bushel.

When I first offered job inks in quarter-pound cans for twenty-five cents a can, the job printers thought I was working a gold brick game on them, but in a short while my string of customers coming and going from my little room, on the top story of a building without an elevator, caused my neighbors to suspect me of running either a policy shop or a pool room.

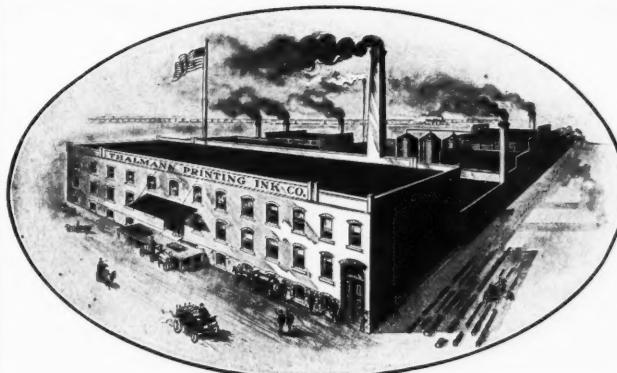
I treated the man who spent twenty-five cents with as much courtesy as the fellow who left twenty-five dollars with me, and attributed this mode of procedure as being the foundation of my success. I am best liked where best known—in my own city. I have over one thousand customers in Greater New York and nearly nine thousand more spread all over the world. My terms are cash with the order—no exceptions. When my goods are not found satisfactory, I don't try to bluff the customer. I refund the money along with the transportation charges. Send for my price-list of news and job inks.

## ADDRESS

**Printers Ink Jonson**  
17 Spruce Street, :: :: NEW YORK CITY

### SOLID COVER INKS

We are making what we believe to be the most brilliant, solid and best working line of inks for printing on dark colored and antique papers. We have issued a sample sheet, which we will mail you upon application.



WE MANUFACTURE  
Printing, Lithographic, Copper and Steel Plate Inks  
and Varnishes of all colors and grades.

WRITE FOR SAMPLES.

### PERMANENT POSTER COLORS

We are now making a full line of the most permanent, the brightest and the best working Poster Inks that have ever been offered to the trade. A full line of samples will be sent for the asking.

**THALMANN  
Printing Ink Company  
ST. LOUIS**

CHICAGO

KANSAS CITY

OMAHA

## Do You Imitate Typewriting?

*Ink, Trial Pound .. . \$3.00  
Ribbons .. . Each, 1.00  
" .. . Per dozen, 9.00*

New York, Chicago,  
Philadelphia, Pittsburg,  
London, Toronto

**A. P. LITTLE**  
MANUFACTURER  
**ROCHESTER, N. Y.**

## Brehmer Wire Stitchers

Are made in more than thirty-six different sizes and styles.

**Over 25,000 in use**

**PRICES**  
No. 59 Heaviest work - \$4.00  
No. 58 Bookbinders' work 275  
No. 33 Printers' work - 150  
Large variety of styles.



*Brehmer Stitchers* for Calendars, Pamphlets, Booklets, Baby Stitch for Booklets, etc., Advertising Novelties, Heavy Books, Telephone Books, Box Corners, Fan Handles, Shoe Gusssets, etc.

**Chas. Beck Paper Co., Ltd.**  
609 Chestnut Street, Philadelphia, Pa.  
Machine Shop, 604 to 610 Ranstead Street.

Their durable construction is the excuse for their great popularity

There are more Brehmer Stitchers sold than all other makes combined

## Send for Our New Book of Samples of Specialties in Cover Papers

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21x33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses.

**Our Other Specialties are**  
**Vellum and Satin Tints**  
In fifteen colors, 21x33, 60 and 80 lb.

**Onion Skin Bond**  
In Folio, Royal and Double Cap.

**Half-tone Writing**  
In 17x22, 19x24 and 17x28.

**KEITH PAPER COMPANY**  
TURNERS FALLS, MASS.

## Are You Interested IN Copperplate Steel Die Engraving Embossing?

Cards and Stationery, also on Commercial Embossed Letter-heads, etc. You don't have to tell your customer to come back in a few days, allowing you time to write for information, also giving time for your customer to job around.

How to get them and more information for the asking.

**WM. FREUND & SONS**

ESTABLISHED  
1865

**174-176 State Street, Chicago**



If so, you should look into our offer of supplying you with our various sample sets, so arranged that you can quote a positive price on the usual demands of Society Invitations,

# PARSONS BROTHERS

## Paper Merchants and Exporters

171 Queen Victoria Street,  
LONDON, E. C.  
Cable address, "Normanique."

257 Broadway, NEW YORK  
Cable Address, "Parsobros."

Pitt Street,  
SYDNEY, - N. S. W.  
Cable address, "Unitpaper."

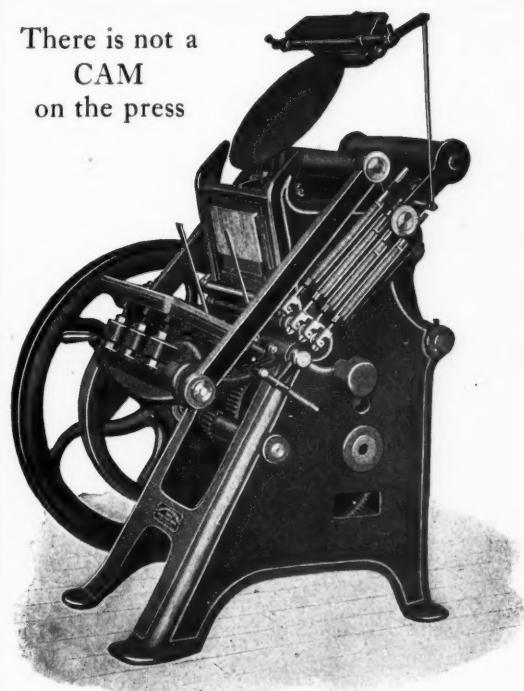
*Export Agents for*



American Writing Paper Co.  
The Duncan Co.  
Geo.W.Wheelwright Paper Co.  
AND OTHERS.

*All grades of Paper, Cardboards, Boxboards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.*

There is not a  
CAM  
on the press



*Have increased facilities and can ship promptly.*

## "Perfected Prouty" Job Printing Presses

ARE THE BEST. They are guaranteed to the purchaser.

For an up-to-date job printing press, for all kinds of work and for speed, easy feeding, strength, perfect ink distribution, buy the

"PERFECTED PROUTY."

MANUFACTURED ONLY BY

**Boston Printing Press Mfg. Co.**  
176 Federal Street, BOSTON, MASS., U.S.A.

FOR SALE BY

HADWEN-SWAIN MFG. CO., - - - - - San Francisco, Cal.  
CHAS. BECK PAPER CO., - - - - - Philadelphia, Pa.  
BROWER-WANNER CO., - - - - - Chicago, Ill.  
TORONTO TYPE FOUNDERS CO., - - - - - Toronto, Canada.  
DES MOINES PRINTERS EXCHANGE, - - - Des Moines, Iowa.  
McMATH ADVERTISING CO., - - - - - Dallas, Tex.  
GREAT WESTERN TYPE FOUNDERS CO., - - - Omaha, Neb.  
THOMAS E. KENNEDY & CO., - - - - - Cincinnati, Ohio.  
BOSTON PRINTING PRESS MFG. CO., - - - - - Chicago, Ill.  
WESTERN NEWSPAPER UNION, - - - Salt Lake City, Utah.

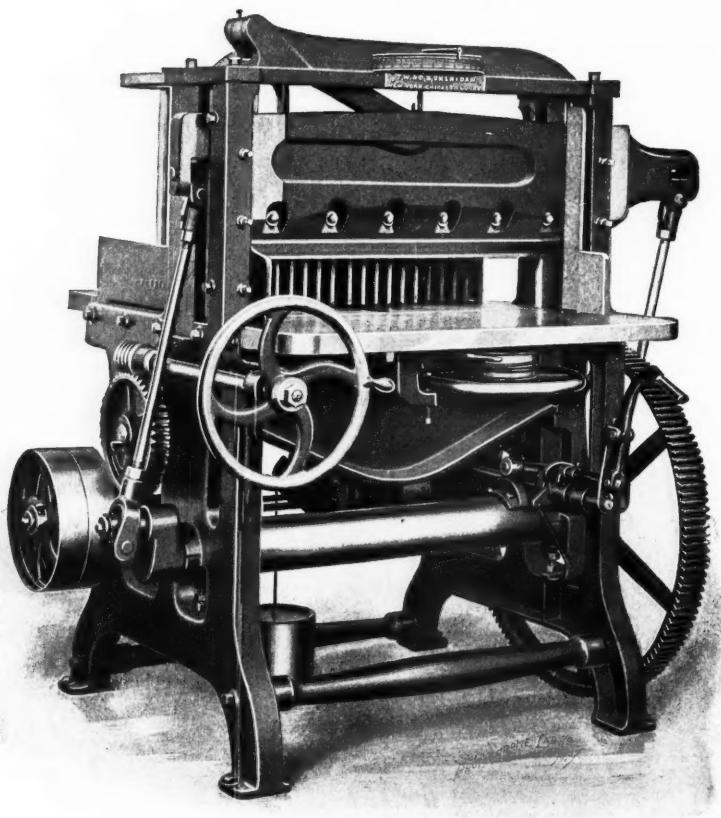
EUROPEAN AGENTS:

CANADIAN-AMERICAN LINOTYPE AND MACHINERY CORPORATION,  
109 Fleet Street, E. C., London, England.

# The *Jury* Reach an Agreement and the "verdict" is "conviction" that Sheridan's "New Model" is the *best* Automatic Clamp Paper Cutter on the market.

We also build Hand Clamp Cutters.

"NEW EMPIRE"



And this is one of our latest, built in sizes 36 inches to 50 inches.  
Write for our latest catalog, prices, terms, etc.

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T. W. & C. B. SHERIDAN

CHICAGO  
413 Dearborn Street

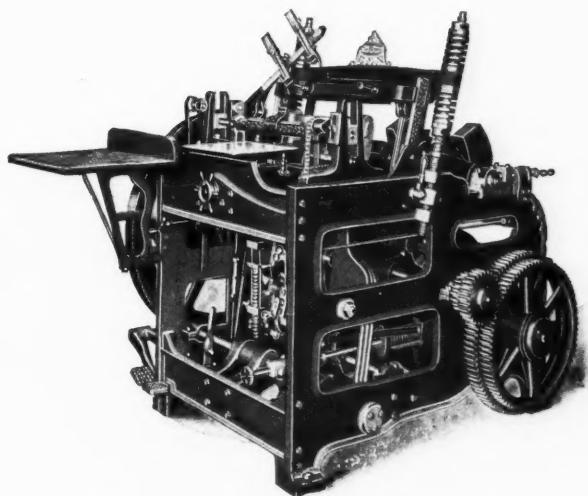
NEW YORK  
56 Duane Street

LONDON  
46 Farringdon Street

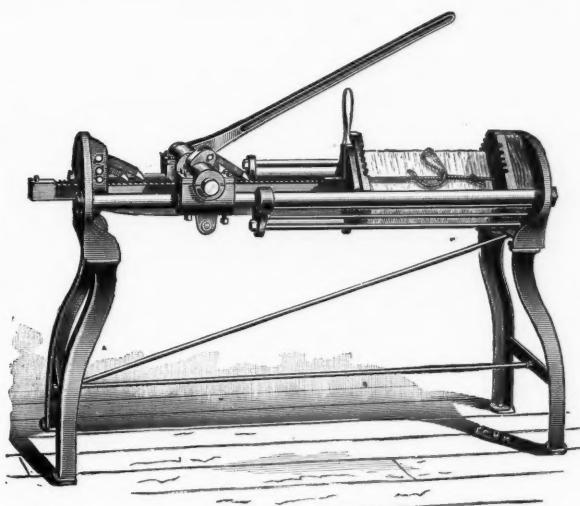
FACTORY—Champlain, New York

*The Crawley Rounder and Backer is the greatest money-saver in the bindery.*

## **The Crawley Rounding and Backing Machine**



Workmanship on Crawley's Rounder and Backer is A No. 1, while the work it does is superior to all other methods.



## **The Crawley Bundling Press**

Requires no belts or pipe connection, but is a portable press, very easily moved from place to place.

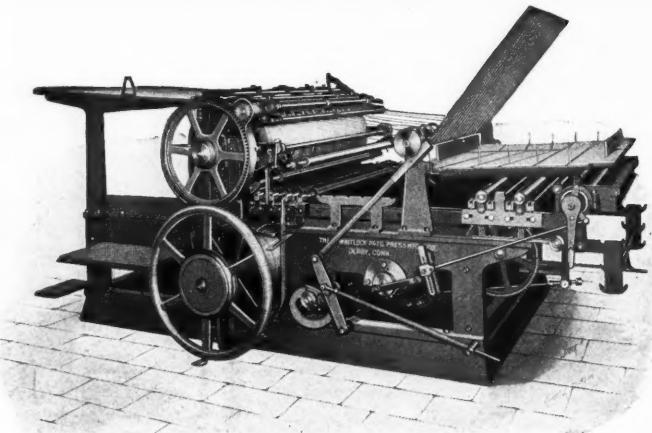
WRITE FOR CIRCULARS



# **E. CRAWLEY, Sr., & COMPANY**

Newport, Kentucky, United States of America.

# The WHITLOCK



WHEN about to put in a cylinder press, do not depend entirely upon the statements of the makers of the machine. They may have a little prejudice in favor of their own presses. Seek information from printers using the presses. These are the people to see. Below we give a few expressions concerning WHITLOCK PRESSES from those who are using them and therefore *know*:

- "Little or no expense for repairs."
- "It gives best results and perfect register."
- "No press could fill our requirements better."
- "Gives good satisfaction on all grades of work."
- "Especially desirable for fine half-tone bookwork."
- "Printed from 11 to 12 thousand in nine hours' work."
- "We are glad to speak a good word for the Whitlock."
- "Gives perfect satisfaction in quality of work at high speed."
- "It runs so smooth and without jar."
- "The best of its class on the market."
- "We can not say too much in its praise."
- "Press has certainly proven a money-maker."
- "We are glad to be the owners of a Whitlock."
- "We recommend it to any one requiring a good press."
- "We can not speak too highly of your crank movement."
- "We find it easy to make ready and rapid in execution."

*Investigate before you decide on the purchase of a Press.*

**Read what one printer did on a  
Whitlock Press, with a  
particular job:**

FIRST DAY—8 hours—Ran 12,800 impressions  
(with 14 changes in form and waits  
each time for O. K.)

SECOND DAY—8 hours—Ran 13,800 impressions  
(with 12 changes in form and waits  
each time for O. K.)

If skeptical, ask the CALVERT PRINTING COMPANY, Rockford, Illinois, how THEY like the Whitlock Press.

**The Whitlock Printing Press  
Mfg. Co., of DERBY, CONN.**

121 Times Building, . . . . . NEW YORK CITY  
309 Weld Building, . . . . . BOSTON, MASS.

*Western Agents:* AMERICAN TYPE FOUNDERS COMPANY  
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City,  
Denver, Los Angeles, San Francisco.

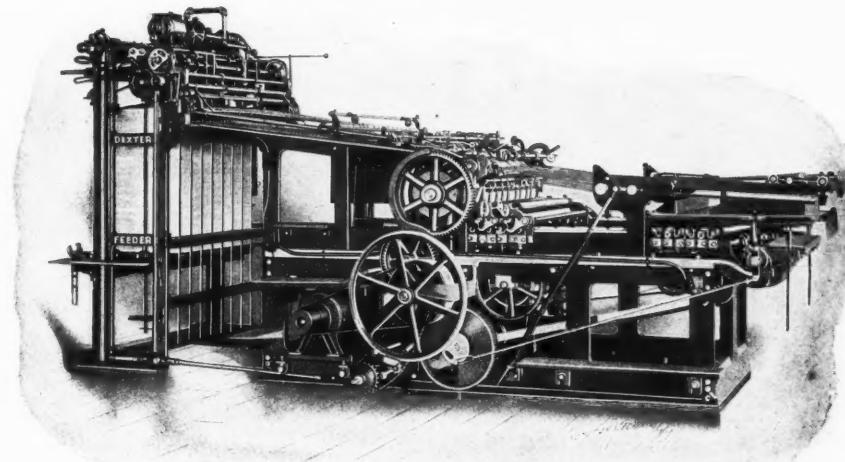
*Southern Agents:* J.H.SCHROETER & BRO., 44 W. Mitchell St., Atlanta, Ga.

*European Agents:* T.W.&C.B.SHERIDAN, 46 Farringdon St., London, Eng.

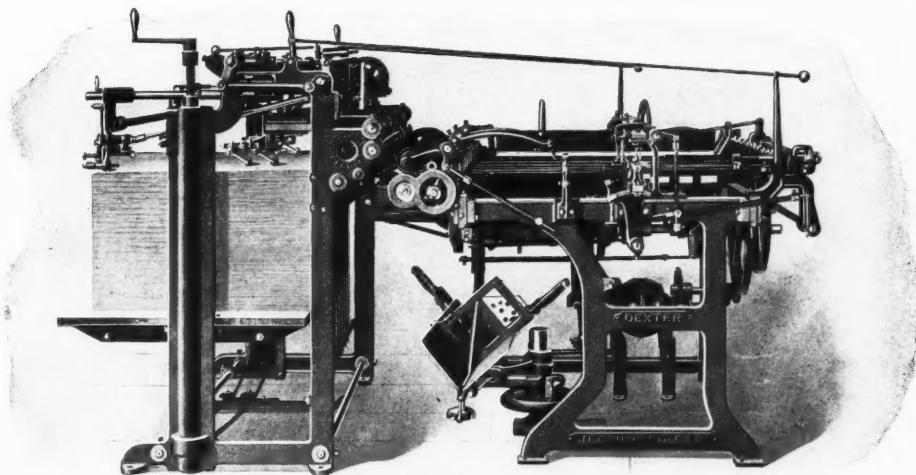
CIRCULARS and Full Particulars supplied by any of the above Houses.

# Dexter Folders and Feeders

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THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER JOBBING MARGINAL BOOK AND PAMPHLET FOLDER  
WITH DEXTER AUTOMATIC FEEDER ATTACHED.

*Write for Catalogues and Full Information.*

**SOLE AGENTS**

*Great Britain and Europe*

T.W. & C.B. SHERIDAN, London, Eng.  
Canada, J. L. MORRISON CO., Toronto  
Australia, ALEX. COWAN & SON'S  
Melbourne, Sydney, Adelaide  
Mexico, LOUIS L. LOMER, Mexico City

## DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY, PEARL RIVER, NEW YORK

CHICAGO

NEW YORK

BOSTON

# Time-Table Folding Machines



MADE BY

Brown Folding Machine Co.

ERIE, PA., U.S.A.

NEW YORK  
H. L. EGBERT & CO.  
21 New Chambers St.

CHICAGO  
CHAMPLIN & SMITH  
304 Dearborn Street

LONDON, ENG.  
W. C. HORNE & SONS, Ltd.  
5 Torrens Street

# A PAGE FROM THE PENINSULAR PAGEANT



"DEIGN, O PHARAOH, TO ACCEPT THIS POOR PAPYRUS, ELSE  
MUST WE WAIT 4000 YEARS FOR THE PERFECT PAPER, FROM  
PENINSULAR PAPER CO. YPSILANTI, MICH."



# PENINSULAR

## Cover Papers

FOR SALE BY THE FOLLOWING  
WHOLESALE PAPER DEALERS

Bradner Smith & Co.,	Chicago, Ill.
Union Card & Paper Co.,	New York, N. Y.
F. O. Sawyer Paper Co.,	St. Louis, Mo.
Wright, Barrett & Stillwell Co.,	St. Paul, Minn.
Minneapolis Paper Co.,	Minneapolis, Minn.
J. P. Jordan Paper Co.,	Boston, Mass.
Benedict Paper Co.,	Kansas City, Mo.
Chicago Newspaper Union,,	Chicago, Ill.
Louisville Paper Co.,	Louisville, Ky.
R. P. Andrews & Co., Inc.,	Washington, D. C.
Union Paper & Twine Co.,	Cleveland, Ohio
Hubbs & Howe Co.,	Buffalo, N. Y.
Louisville Paper Co.,	Nashville, Tenn.
C. P. Lesh Paper Co.,	Indianapolis, Ind.
Chicago Newspaper Union,	Fort Wayne, Ind.
Blanks & Robinson,	Richmond, Va.
Detroit Paper Co.,	Detroit, Mich.
H. Niedecken Co.,	Milwaukee, Wis.
Chicago Newspaper Union,	Sioux City, Iowa
Western Paper Co.,	Omaha, Neb.
Carter Rice & Co.,	Denver, Col.
W. F. Holmes, Agent,	Grand Rapids, Mich.
Memphis Paper Co.,	Memphis, Tenn.
Archer Paper Co.,	Chattanooga, Tenn.
Geo. F. Wing & Co.,	Macon, Ga.
W. J. Gage & Co., Lim.,	Toronto, Ont.

(Exclusive Agent for Canada.)

# Henry Lindenmeyr & Sons



Carry the following lines of high-class novelty

## COVER PAPERS

Belgrade	Elite	Queen
Camel's Hair	Enamelled	Relievo
Canterbury	Hercules	Reposse
Centurion	Homespun	Richelieu
Colonial	Imperial	Royal Melton
Coronation	Manhattan	Ruskin
Czarina	Meteor	Santiago
Defender	Oriental	Sea Wave
Douglas Wedding	Persian	Sultan
Durham	Princess	Taffeta

## Paper Warehouses NEW YORK

ESTABLISHED 1852

# BRADNER SMITH & CO.

Paper Makers, Importers and Jobbers

Paper of Every Description, Envelopes,  
Cardboard, Twines, Etc.

184-186 Monroe Street, Chicago

WRITE FOR SAMPLES OF OUR NEW  
LINES

### VIKING BOND OLD BANK BOND

Mill No. 50 Cheap White Writing

Eagle Brand Envelopes  
with handsome Labels and Bands

TRADE



THESE INKS ARE THE

## STANDARDS

ADOPTED BY THE  
LEADING PRINTERS OF  
THE WORLD

TRADE



The Standard  
Printing Ink Co.

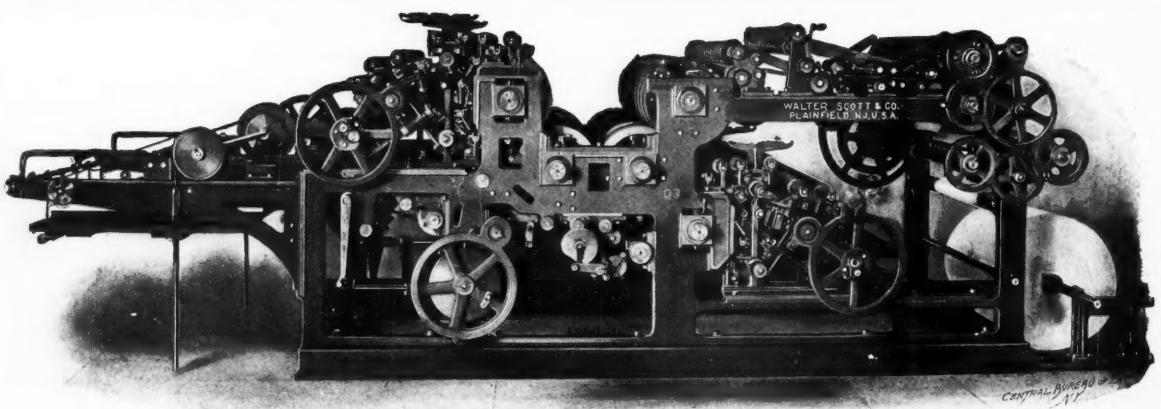
Sole manu-  
facturers of

# CROW BLACK

AND OTHER HIGH-GRADE BLACK AND COLORED PRINTING INKS

Chicago Branch  
69-71 Plymouth Place

Cincinnati, Ohio



The Scott All-Size Rotary Web Machine—Class Q

# FALL IN LINE AND SEND IN YOUR ORDER FOR A **Scott All-Size Rotary**

**THEN GO AFTER LONG RUNS OF PRESSWORK.**

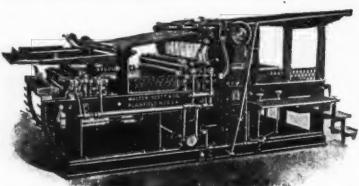
You can print catalogues, magazines, books, telegraph blanks (on one or both sides of sheet) at a speed of

# **6,000 per Hour!**

**IT WILL PRINT ANY SIZE SHEET DESIRED.** The cutting cylinders are constructed to cut off eighty-eight different lengths, and any width roll of paper can be used. The change from one size to another is made in a few minutes.

**THE MACHINE** occupies the same floor space as a two-revolution, and does eight times more work in a day.

SEND FOR DESCRIPTIVE CATALOGUE TO OUR NEAREST OFFICE



CLASS N H—Four-Roller, Two-Revolution Press,  
Front Fly Delivery.

## **Walter Scott & Co.**

NEW YORK OFFICE, Times Building  
CHICAGO OFFICE, Monadnock Block  
ST. LOUIS OFFICE, Security Building  
BOSTON OFFICE, Winthrop Building



**PLAINFIELD**  
N. J., U. S. A.

CABLE ADDRESS  
WALTSCOTT, NEW YORK

From CHARLES ENEU  
JOHNSON & COMPANY

PHILADELPHIA, Aug. 9, 1902.

Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

From B. WINSTONE  
& SONS, Ltd.

LONDON, Oct. 17, 1902.

It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black. We have used Peerless Black for more than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg to enclose herewith contract for supply of Peerless Black for 1903.

From FRED. H. LEVEY  
COMPANY

NEW YORK, April 11, 1893.

Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.

From JAENECKE BROS.  
& FR. SCHNEEMANN

NEW YORK, March 3, 1893.

We supply the black ink used by "The Inland Printer" for their letterpress and half-tone work, and this ink is made with your Peerless Black, experience having taught us that no other black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.



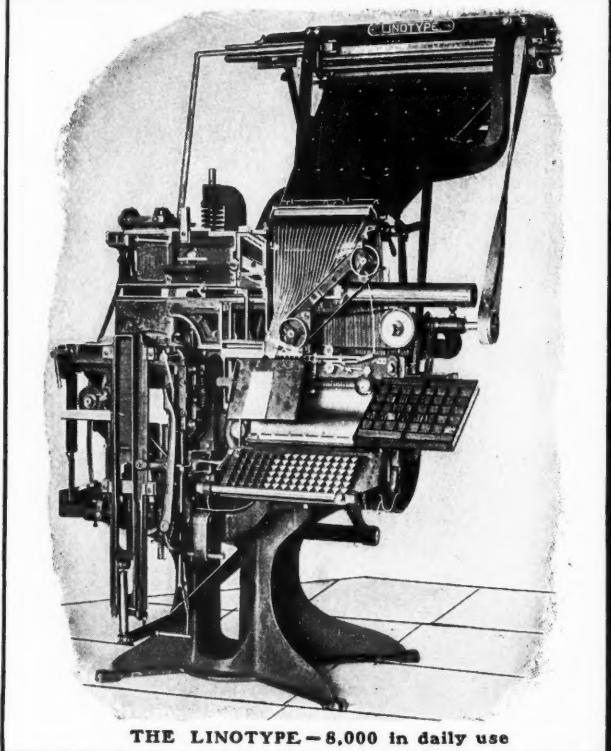
BINNEY & SMITH COMPANY  
SOLE AGENTS  
(FOR THE PEERLESS CARBON BLACK CO., PITTSBURGH, PA.)  
81-83 FULTON ST., NEW YORK U.S.A.

Geo. H. Benedict & Co.  
Engravers & Etchers  
HALF-TONE, ZINC-ETCHING,  
MAP, WOOD and  
METAL ENGRAVING.  
DESIGNING &  
208 TO 318 DEARBORN ST.  
CHICAGO.

*Junior Machines can be seen at our Agencies in Chicago and San Francisco. You are invited to call and examine them.*

# Linotype Metal at 7c or F

THE printers have now learned that they can obtain as good a printing surface from linotype metal costing 7 cents per pound, and which can be remelted indefinitely, as they can from founders' type costing 30 to 60 cents per pound which shows wear after each using.



THE LINOTYPE — 8,000 in daily use

Linotype quality is unexcelled as is shown by the type pages of *The Inland Printer*

and other first-class publications.

OVER 100 TYPE FACES TO SELECT FROM

MERGENTHALER

LINOTYPE CO.

17, 19, 21 Van Buren Street, CHICAGO.  
617-619 Clay Street, SAN FRANCISCO.

P. T. DODGE, PRESIDENT.

Tribune Building, NEW YORK CITY.

*A complete stock of Matrices and Machine Parts is kept at our Agencies in Chicago and San Francisco.* Prompt service assured.

# YOUR Foundry Type at 30 to 60c



THE JUNIOR LINOTYPE

OUR orders for the Junior Linotype prove most conclusively that printers have decided in favor of slug-casting machines. The economy of the Junior is of as much importance to the small publication as the Standard is to the metropolitan journal.

Price, \$1,500. This includes two complete fonts of type, brevier and nonpareil, either leaded or solid, to be set in 13 ems measure.

PLACE YOUR ORDER FOR EARLY DELIVERY

MERGENTHALER

LINOTYPE CO.

17, 19, 21 Van Buren Street, CHICAGO.  
617-619 Clay Street, SAN FRANCISCO.

Tribune Building, NEW YORK CITY.

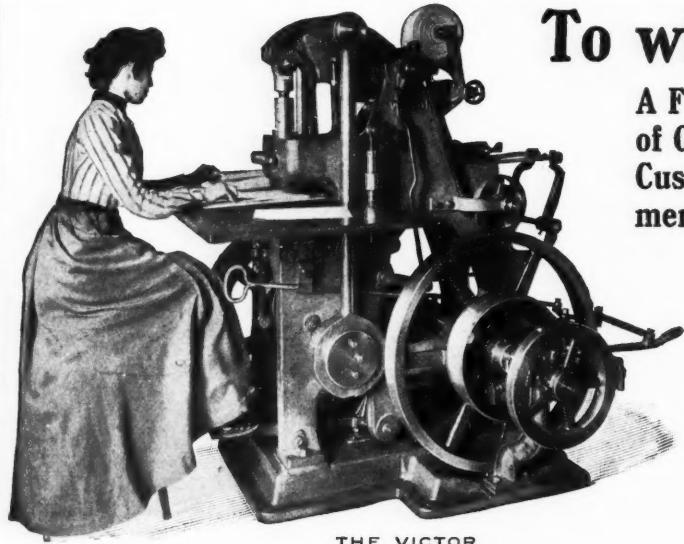
P. T. DODGE, PRESIDENT.

# That Name

# Challenge

On a JOB PRESS or PAPER CUTTER means better than the best of any other make. If you wanted to buy this trade-mark you would be surprised at the large amount of money we should want for it.

THE CHALLENGE MACHINERY CO.  
2529 to 2555 Leo Street ::::::: CHICAGO



## To whom we refer

**A Few  
of Our  
Custo-  
mers**

Alexander & Cable Litho. Co., Toronto.  
Rolph, Smith & Co., Toronto.  
Metcalf Stationery Company, Chicago, 2  
Machines.  
S. D. Childs & Co., Chicago, 4 Machines.  
Phenix Engraving Company, Chicago.  
Western Bank Note Co., Chicago.  
Columbia Engraving Company, Boston.  
Samuel Ward Company, Boston.  
H. G. Alford Company, New York City, 3  
Machines.  
Henry W. Solfleisch, New York City.  
Wm. C. Zimmer, New York City.  
Co-Operative Company, New York City.  
L. C. Childs & Son, Utica, New York.  
Fierstine Print. House, Utica, New York.  
C. E. Brinkworth, Buffalo.  
Bates & Nurse Co., Buffalo.  
Robert Gair, Brooklyn, N. Y.  
Bailey, Banks & Biddle Co., Philadelphia.  
Meyer & Perkins, St. Paul.  
Heywood Manufacturing Co., Minneapolis,  
Minn.  
H. F. Anderson Co., Kansas City, Mo.  
Clarke & Courts, Galveston, Texas, 2 Ma-  
chines.  
Dorsey Printing Co., Dallas, Texas, 2 Ma-  
chines.

Presses Built in  
Two Sizes

No. 1—Size of Die,  
 $3 \times 5$  inches

No. 2—Size of Die,  
 $3\frac{1}{2} \times 8\frac{1}{2}$  inches

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**WILLIAM FULLARD, Sole Selling Agent**

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# Dorsey Imposing Stone

We show here our most improved Imposing Stone Frame. It will be noticed that there is no waste room under this Stone, but all the space is utilized in the most advantageous manner. It is made in one size only. The size of Stone is 40 x 80 inches and is the best stock obtainable, with smooth face and free from imperfections. The stone is 2 inches thick. The height from floor to the top of Stone is 41 $\frac{1}{2}$  inches.

**Drawers**—There are six drawers at the top. On the left-hand side, extending half-way through, are two pulling out from each side, and two drawers on the right-hand side at the top, reaching clear through, and can be pulled out from either side. These six drawers are  $\frac{3}{4}$  inch deep and 11 $\frac{1}{2}$  inches wide, and are intended to be used for storing metal furniture. Under these drawers are three large drawers, one reaching clear through the frame to be pulled out from either side, and two reaching half-way through, one being drawn from each side. These drawers are 3 inches deep by 22 $\frac{1}{2}$  inches wide inside.

**Chase Racks**—At the bottom, on the side shown in illustration, are thirty-six racks for chases for 8 x 12 job press. On the opposite side are chase racks to accommodate eighteen chases for 10 x 15 job press, and eighteen chases for 12 x 18 job press. On the sides of the second tier of drawers, as shown in the illustration, there are eight compartments, four on each side of the frame, which can be utilized for string or small tools.

**Labor-Saving Furniture Rack**—The case contains a labor-saving furniture rack filled with furniture. This furniture is cut in the following assorted lengths and widths:

18 pieces each 2, 3 and 4 line	{	Cut 25, 35, 70, 80, 90, 100, 120
15 " " 5 " 6 "	{	140 and 160 ems long.
9 " " 8 " 10 "	{	
24 " " 2, 3 " 4 "	{	
20 " " 5 " 6 "	{	Cut 30, 40, 50 and 60 ems long.
12 " " 8 " 10 "	{	

A total of 500 yards of furniture cut into 1,562 pieces. This gives a better and larger assortment of wood furniture than is found in the Mammoth Case. The furniture is thoroughly oil soaked, and the length and width is stamped on the end of each piece.

**Rack for Steel Furniture or Cut Reglet**—In the center, arranged in double tier between the wood furniture racks, are thirty-six compartments for steel furniture or cut reglets. These compartments are made to accommodate the following lengths: 12, 15, 18, 21, 24, 27, 30, 35, 36, 39, 42, 45, 48, 51, 54, 57 and 60 ems; two compartments for each length, except the 42-em length, which has four compartments. Each compartment is 6 inches wide and will hold thirty-five pieces of pica or seventy pieces of nonpareil reglet, or eleven pieces of steel furniture.

**Cupboard or Bins**—On the opposite side from the one shown in the illustration, over the chase rack, are two large compartments for general storage; one compartment is 21 inches deep, 37 inches long and 10 $\frac{1}{2}$  inches high; the other is 29 inches deep, 37 inches long and 13 inches high. This arrangement as a whole utilizes every inch of space under the stone, and constitutes the most complete and compact piece of modern printing-office furniture ever placed on the market. The frame is made of hardwood, very substantial. Has paneled ends, and is varnished in the natural color of the wood, the same as the best of our cabinets.

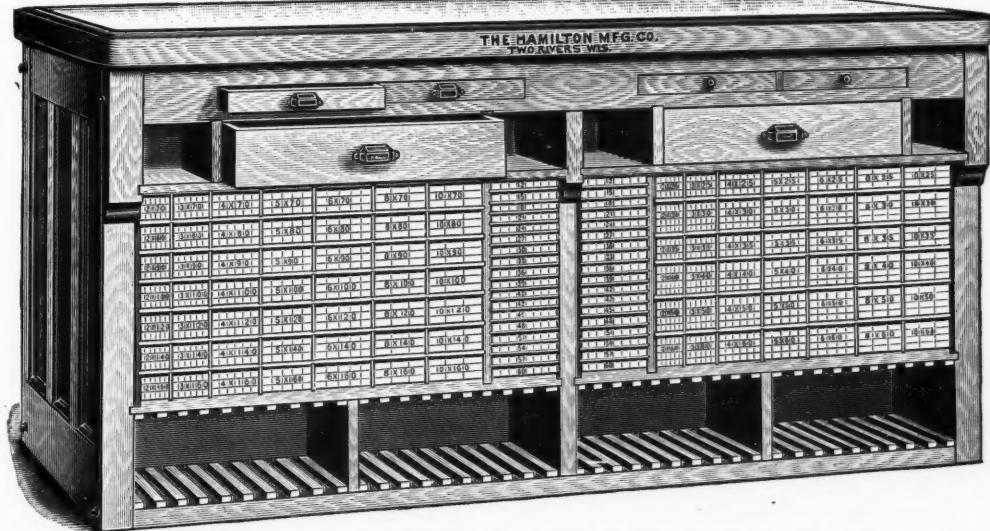
**Price**, complete, \$140—without the steel furniture, but including the labor-saving wood furniture.

Price of a font of reglet to fill the center racks, \$14.

Price of a font of steel furniture to fill the center racks, \$100. This font consists of 22 pieces of each length as mentioned above, except the 42-em length of which there are 44 pieces—a total of 366 pieces.

These prices, except for steel furniture, are subject to the usual discount.

This Stone Frame is for sale by every Type Founder and Dealer in Printers' Supplies in the United States and Canada



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Prepared Gums, Glues, Sizes and Finishes,  
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**MACHINE GUM**—For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

**FLEXIBLE GLUE**—For heaviest bookbinding. Much more elastic than ordinary glue.

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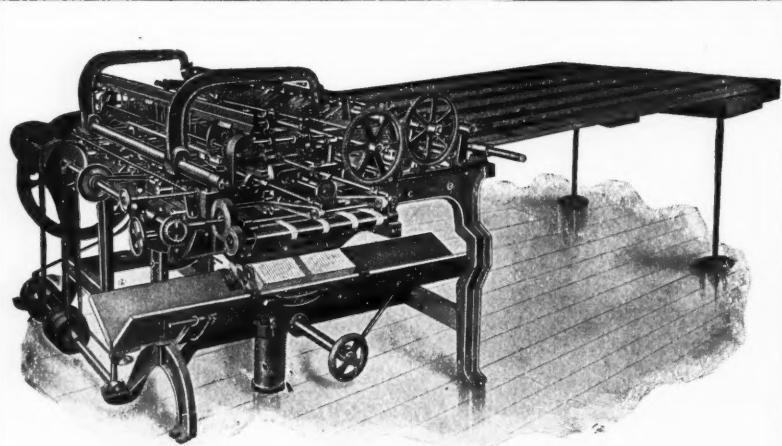
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**James White & Co.**  
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A N D W I R E  
S T I T C H I N G  
M A C H I N E R Y

**CHAMBERS BROTHERS COMPANY**

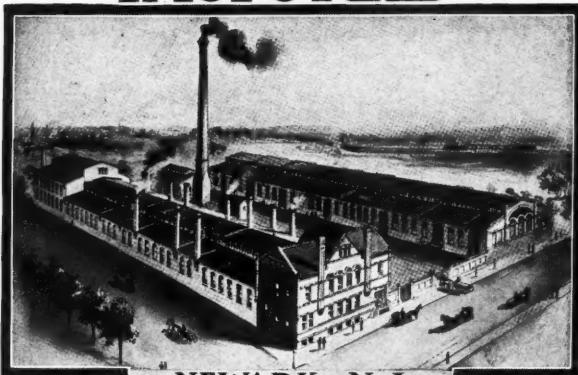
FIFTY-SECOND STREET, BELOW LANCASTER AVE., PHILADELPHIA, PA., U.S.A.



*Note! these merry rascals, bursting through this page so cuts  
Crying, Quality for Jaenecke Inks, that no one can dispute.*

PRINTED ON TRICHROMATIC PAPER MADE BY DILL & COLLINS, PHILADELPHIA, PA.  
SULPHUR YELLOW, NO. 9992. PERSIAN ORANGE, NO. 7438. BRILLIANT CARMINE, NO. 8032.  
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K.D. FORREST SCHOOL

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PUZZLE.

WHAT DOES LOVE AND A WOMAN OFT MAKE OF A MAN?

# The Inland Printer

GOUDEY

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXX. No. 5.

CHICAGO, FEBRUARY, 1903.

TERMS { \$2.50 per year, in advance.  
Foreign, \$1.20 per year extra.

GEORGE HORACE LORIMER.

BY FORREST CRISSEY.



MANY writers have won brilliant reputations for original work before being called to responsible editorial positions; many others have contributed acceptably to periodicals under their management, but it has remained for the young editor of the Philadelphia *Saturday Evening Post* to distance all of his star contributors, in point of popularity, with original work printed anonymously in the journal under his own editorial direction. If this experience has ever been duplicated in the history of an editorial office, the fact is unknown to the writer.

No feature ever published in the *Saturday Evening Post* has added so many thousands of subscribers to that journal as the "Letters from a Self-Made Merchant to His Son." Shortly after the publication of the initial number of these papers the editor of the *Saturday Evening Post* began to receive letters from business men all over America asking the name of the author and praising the wit and hard business sense of the "Letters."

As the "Letters" of old "Gorgon" Graham, the millionaire packer, continued their intermittent serial course, the volume of personal correspondence provoked by them increased until the cabinet in which are filed the communications to the author of the "Letters of a Self-Made Merchant to His Son" now contains several thousand letters, and all of them, with one exception—the first letter received—of the most enthusiastic kind.

The first of the Merchant Letters appeared in *The Saturday Evening Post* on a Thursday. In the morning mail Friday, Mr. Lorimer received a letter, written in correct Bostonese, saying that the young gentleman who signed it had long been a reader of *The Saturday Evening Post*, that he was preparing to enter Harvard

in the autumn, and that he must protest against the continuance of the John Graham Letters in his favorite magazine. He intimated that the "old man" was a coarse old man, that he had, apparently, been deprived of those early advantages which one aspiring to contribute to the magazines should have had; that his language was rough, his diction unpolished, and his grammar not above reproach. In a word, either John Graham must go or he would go—from the list of subscribers.

Mr. Lorimer had striven earnestly to make John Graham a consistent old gentleman, and he did not see how he could be other than a little coarse, a little unpolished and a little ungrammatical. But, though he was pleased at this tribute to the result of his labors, he was a little disturbed at what might be in store for him when the remainder of his young subscribers who were preparing for Harvard should read his first article.

But the next letter was from a gruff old country editor, living up in New York State, who had taken a compulsory course in wood-sawing as a boy, and had absorbed his education at night, when his father felt that the real business of life had been cleaned up with the chores for the day. This old gentleman seemed to like John Graham, and if there were any other young men preparing for Harvard who did not, they repressed their indignation, and Mr. Lorimer has been happily ignorant of it.

Almost every large book-publishing house in the country tried to secure a contract with Mr. Lorimer for the publication, in book form, of the collection of these papers. Before the book was prepared for issue its advance sales reached ten thousand and it became necessary to postpone publication day in order to double the size of the initial edition. Although the publishers did not advertise the book until it had been on sale for a month or more, it became one of the best sellers on the market, and at the time this is written is in its

fortieth thousand and selling at the rate of two-to-three thousand copies a day.

Among the readers and reviewers of this book the question has been almost universally raised: "How could a young literary man get so shrewd a knowledge of business affairs as is focused into the crisp, epigrammatic sentences of this work? The answer is simple. He became a successful business man before he entered the lists as a newspaper man and a writer. As is his habit, Mr. Lorimer made this change in his career with the utmost deliberation and "malice aforethought," leaving a position with Armour & Co. to accept the meager stipend of a "cub" reporter.

All of his traditions were of a sort to lead him into a literary career. As the son of the brilliant scholar and pulpit orator, Dr. George C. Lorimer, his life had been spent in an atmosphere of books and intellectuality. To sacrifice this advantage and the ambition which made him dissatisfied with a business career — no matter how successful — simply because he had happened to get well started in commercial work, did not appeal to Mr. Lorimer as either necessary or desirable. Consequently he determined to make a radical change in his life and once more begin at the bottom of a new calling. The fact that he was married and carried on his shoulders the responsibility of a family did not deter him, as Mrs. Lorimer was as willing as he to make the fight for a new kind of success. He then left Chicago for Boston and there secured a position as police reporter. Here his unbounded energy, shrewd judgment of human nature and his peculiar resourcefulness brought him quickly to the front and gave him some of the most important assignments that were made by the city editor.

After a reportorial service which he thought sufficient to teach him the invaluable art of facility, he determined upon another radical step. His acts had already demonstrated that he held practice above theory. Now he was not ashamed to show that he did not despise the theoretical side of writing simply because he had acquitted himself well under the test of actual practice. For nearly a year he lived a quiet, studious life in Waterville, Maine, taking a special course in English under a professor whose work he held in high admiration. Although his studies were somewhat exacting, he found time to contribute to various newspapers, syndicates and periodicals, and, to use his own expression, "led the happy-go-lucky life of the traditional literary 'pot boiler.'" Perhaps it was this experience that prepared him for the marked consideration of the exigencies of the "contributor" which has characterized his career as an editor.

But certainly his efforts to make a living by miscellaneous writing were rewarded with more than ordinary success, and he was not at all unhappy in waiting for a glimpse of the kind of an opportunity that suited his well-defined plans. This came when, about 1889, Mr. Cyrus Curtis, the owner of the *Ladies' Home Journal*, bought the famous old *Saturday Evening*

*Post*, founded by Benjamin Franklin, in 1728. To become identified with a journal of such rich literary traditions was distinctively in line with Mr. Lorimer's ambitions, and he lost no time in going after the place with his characteristic energy and directness.

Mr. Curtis took kindly to the young man, and engaged him to write the book reviews and assist in the general editorial work of the office. Arthur S. Hardy had been selected by Mr. Curtis for the position of editor of the *Saturday Evening Post*; but the appointment of Mr. Hardy to the position of United States minister at Athens interfered with this plan. Suddenly Mr. Lorimer found himself asked to take temporary charge of the paper while its proprietor could make careful search for a literary man of experience and reputation permanently to fill the editorial chair.

His business experience as the superintendent of a department of a great commercial enterprise had taught Mr. Lorimer to grab opportunity and responsibility as a farmer grasps the handles of a breaking-plow. Fate had seemingly flung into his hands a chance that could come but once in a lifetime and he determined to "make good" in a way that would place a substantial credit mark to his account if he should fail so to administer the affairs of the journal as to shut out the editor for whom Mr. Curtis was still in search.

Almost instantly the energy, the judgment and the power of organization displayed by Mr. Lorimer were felt in every department and interest of the paper. Subscriptions came in with rapidly increasing volume and only a few weeks were required to demonstrate to the owner of the *Saturday Evening Post* that he had picked a winner provided the young man could hold the pace indefinitely. Search for a distinguished literary man permanently to fill the post of chief editor was relaxed and attention centered on the doings of the "substitute."

In a multitude of ways he proceeded to smash editorial traditions and precedents. Most important of all he determined that the task before him was that of capturing the great masculine public of men who were "doing things." Therefore he went after this public hard and made a continuous performance of the effort.

While in commercial life he had knocked about among men of various classes and, being of a friendly and democratic disposition, he had learned something of their tastes and habits. After leaving Yale his first job had been addressing envelopes; next he became a billing clerk, and later, in an executive position, travelled to the various cities of the United States.

Later, Mr. Lorimer was placed in charge of one of the manufacturing plants of his house, and there had experience in dealing with all sorts and conditions of men, from the humblest workman scarcely able to speak the English language to the high-salaried salesman. From this contact with the world of business Mr.

Lorimer brought to the editorial desk an intimate knowledge of the things in which the man of affairs, of whatever station in life, is interested and of his habits of thought. This was beyond question the most invaluable asset which the young editor brought to his position, for it enabled him to know what things the average man—the clerk and the executive business man would take time to read. On this foundation Mr. Lorimer built up the editorial policy of the *Saturday Evening Post*, with the result that under his vigorous direction it has reached, at this writing, a circulation of more than four hundred thousand copies weekly. In fact, it is doubtful if any other man can boast of so brilliant and striking an editorial record as that achieved by this young man, now in his thirty-fourth year, and who started out as a "preacher's son," spending more years in the employ of the packing house than he has spent in editorial service. Next to his business experience Mr. Lorimer most values the lessons which he learned as a police reporter.

One of the most characteristic features of Mr. Lorimer's editorial administration is his introduction into this field of thorough-going modern business methods. His purpose is never to keep a manuscript in the office longer than seven days without rendering a decision upon it. Of course in the case of serial stories, and in special exigencies, exceptions are necessarily made, but in the main this rule is carefully observed. Another departure from editorial tradition made by Mr. Lorimer is the custom of giving outright commissions for special articles and even for stories. This he does with no little freedom and with the result that he is seldom disappointed in the work. Although he is not given to paying extravagant prices for "big names," at the same time he is accounted as liberal in the prices with which he rewards good work on the part of his contributors. Still another strong point in Mr. Lorimer's editorial policy is the fact that he does not altogether leave the devising of features and novelties to the ingenuity of his contributors, but personally plans most of the series for his paper. Under the old régime the editor of a periodical felt it necessary to print the papers of a series in successive issues of his paper, but Mr. Lorimer has followed the plan of

allowing one, two and sometimes three, issues to appear between the papers of a series of articles or sketches. These series are so planned that, though they form a consistent and connected whole, each separate part is complete in itself. This experiment has been found very satisfactory in its results.

Mr. Lorimer's one recreation is that of gardening. At his beautiful home in Wyncote, a suburb of Philadelphia, he has a large vegetable and flower garden which he personally cultivates. Here he spends many of his happiest hours and apparently feels as deep concern in the prospects of his potato or cucumber crop as in the outcome of some special issue of his paper upon which he has bestowed an unusual amount of ingenuity and labor.

In his home life Mr. Lorimer is especially happy, his wife, the daughter of Judge Ennis, of Chicago, being a woman of unusual intellectual attainments, together with the strongest home-making instincts. They have one child, a sturdy little daughter of some five years of age.

Mr. Lorimer's viewpoint of life is radically cheerful. His vigorous constitution, irrepressible energy and iron will conspire to make him an untiring worker, while his severe business training has taught him the art of always working to the best possible advantage. Then, too, he has the somewhat rare faculty of leaving his work behind him and concentrating his thought as effectively in the pleasure of the moment as



GEORGE HORACE LORIMER.

in any business task. Nature has endowed him with a life membership in the "Don't Worry Club," and he is able to shoulder the heavy responsibilities of his position without suffering the penalties of perpetual anxiety. His manner is frank, decisive and energetic, but without the kind of bluntness which wounds those who come in close contact with him. In his friendships he is democratic and his general attitude is open, friendly, and utterly without any frills of studied conventionality. No trait of his character, however, is more appreciated by his associates than his unfailing thoughtfulness, consideration and fairness. While he is judicial and businesslike to a rare degree, his impartiality and unflinching purpose to mete out justice to all with whom he has business or editorial relationships compels the respect and loyalty of every person with

whom he comes in contact. Although his "Letters from a Self-Made Merchant to His Son" has scored so remarkable a hit, he has not been led into the common practice of many young authors in announcing a second book upon the heels of his first success. In fact it is known among his friends that he had a novel completed and accepted by a publisher before the appearance of his "Letters," but, being dissatisfied with certain portions of it, he resolutely refused to permit its appearance until he had been able to bring it up to the standard of literary finish which he believed would do him justice.

Written for THE INLAND PRINTER.

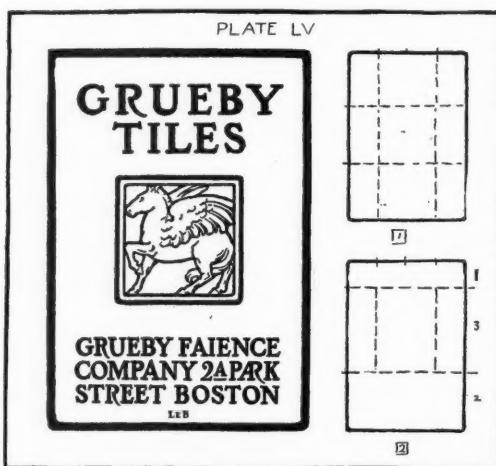
#### A COURSE IN THE PRINCIPLES OF DESIGN.\*

NO. IX.—BY ERNEST ALLEN BATCHELDER.

THE more one seeks examples of work with which to definitely illustrate a principle of design the more one becomes impressed with the vital relation of this subject to printing, and the stronger becomes the conviction that few workers have such constant, hourly opportunity for the application of the judgment and taste that is developed by an artistic training as the printer. The American public is undergoing a tremendous awakening to the value of honest, sincere craftsmanship. There are numbers of people who stand ready to pay the price demanded by the carefully trained worker. In no way can this portion of the public be reached other than by work that will stand

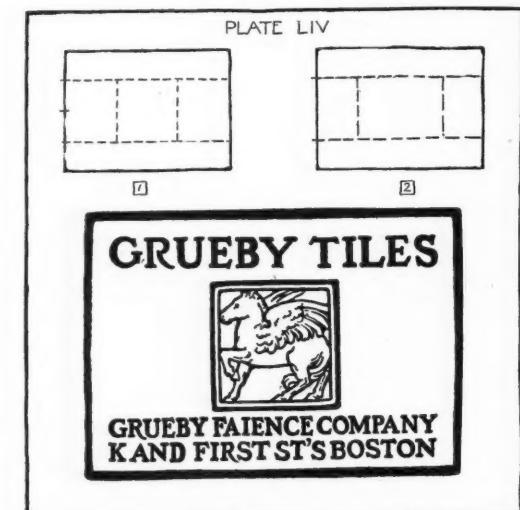
borrowed finery. Produce something that is *in truth* artistic, based on that careful study which places a man's mark high above the tide line of fad and fashion; do this and sooner or later your goods will receive recognition, else the experience of other workers in other lines of industry counts for naught.

Take the one proposition that has been given under the head of measure harmony. Consider for a moment



the importance of a persistent study of this question. It confronts us in the division of the space at hand, in the various measures of type to be used, in the relative proportions of type to space, margin, border and decoration. The only way to acquire a sound judgment in these matters is by exercising such judgment as you may already possess. "We learn to judge by judging." Too many of us are inclined to depend upon others to do our thinking for us; it saves a deal of bother. We have seen men who would welcome an artistic training but who would prefer to acquire it in the form of a "handy reference" that might be tucked into the vest pocket and consulted whenever occasion demands. Do you collect examples of good work? If so, stand a long row of specimens before you and carefully sift them out one by one until you arrive at the last half dozen. From these select the one that seems best of all and see if you can state to a second person any sound reason *why* you made such choice. That is what is meant by exercising one's judgment.

Let us examine a few specimens of work that have found a way into the writer's scrap-book because they seem to possess some distinctive merit that raises them above the commonplace; good, thoughtful work, without a touch of the affectation that many mistake for "artistic." Plates LIV, LV show two advertisements in which the same material has been made to fill spaces of the same shape and measure but placed in different positions. Which result is the better one? We feel that in both examples there is a pleasing harmony between the lettering, the border and the cut. The proportion of black to white has also received careful

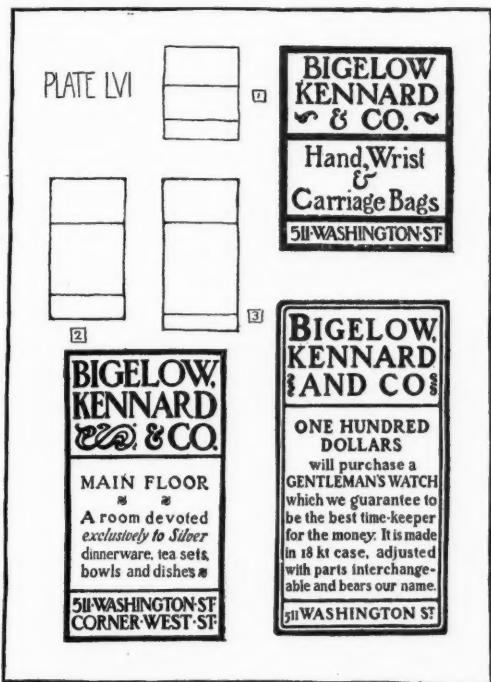


the test of careful criticism. A printer may call his place of business a "printshop" and by unique devices proclaim his productions as "artistic"; but he must never forget that the very ones to whom his appeal is directed, the ones whose approval is worth having, are quick to detect the difference between the thoughtful work of the man who is endeavoring to express the best that is within himself, and the affectation of the man who strives to catch the eye with the sparkle of

\*Copyright, 1902, by Ernest Allen Batchelder.

study. As space divisions pure and simple the results are not equally successful. In Plate LIV, Fig. 1 shows the divisions of the rectangle. It is generally unwise to associate two or more spaces that are almost but not quite the same in shape and measure. In this case the three spaces in the center of the design are so nearly alike that we feel a desire either to make them just alike or to make them distinctly unlike, as in Fig. 2.

So, as between these two, we would choose Plate LV as being the better example. At first glance the space here seems to have been divided as in Fig. 1. But a second examination shows that additional charm has been imparted to the work by bringing the word TILES into the same width as the middle space. This

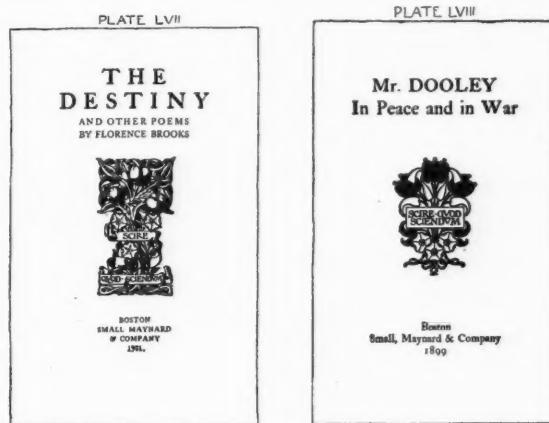


results in the divisions of Fig. 2. Here we feel the interest, whether we care to analyze the result or not. We are sure that a pleasing measure relation has been established. The spaces numbered 1, 2, 3 have a certain ratio of increase that serves to bind them together; they have *variety with unity*.

Variety, then, becomes an important factor in the discussion of design. Variety is often cited as a principle of design. It can not be properly classed as a principle; rather it should be termed a law, for, like gravitation, variety is inevitable. It is necessarily present to a certain extent in every piece of work. You can not draw a mark on a piece of paper or scratch a line in the sand without having variety. By adding a few more lines greater variety may be secured, a quantity of space divisions may be obtained; but you have no design, nothing that will give satisfaction until all those lines and spaces share something in common,

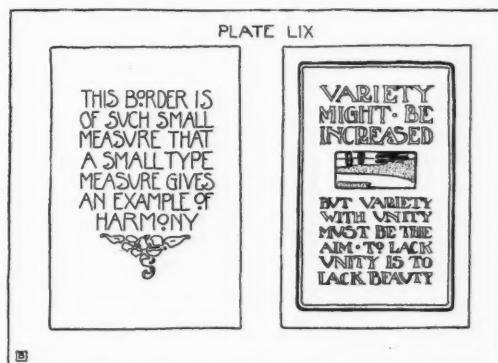
until they possess measure harmony, wholeness, unity, whatever we may choose to term it. Any one can make an example of variety, but to subordinate variety to unity requires trained judgment.

It is very much like a team of horses; when each horse pulls according to his own notions, the load



remains stationary. There is no lack of variety, but something else is needed. It is only when the driver comes to inspire his team with a common purpose that progress is made.

How great may be the variety in the divisions of spaces before we arrive at the point where unity is lost? Compare the examples in Plate LVI. There is interest in all these results; so it becomes a finely spun question as to which is the most interesting. We would select Fig. 2 as the best. In Fig. 1 there is not quite enough variety in the lettering; the space divisions are less interesting than in Fig. 2. Here is variety with



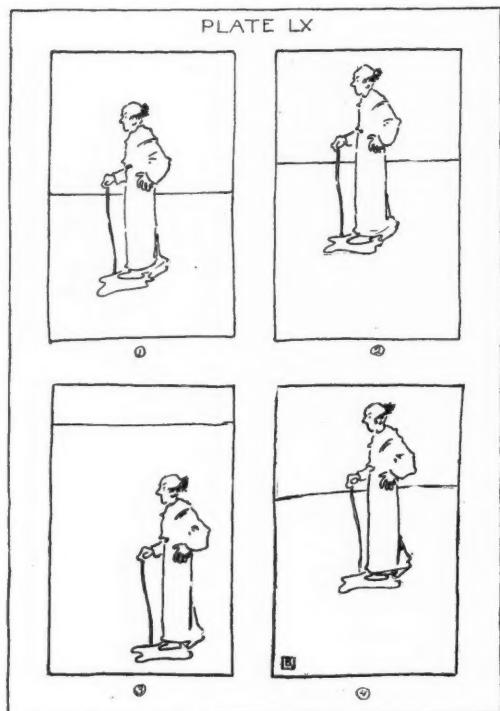
unity: the spaces and the lettering are unlike, yet we feel that "the driver is present." In Fig. 3 the spacing has greater variety, but it approaches the point where unity in the space divisions is lost. The little space at the bottom is sorely crowded by its big neighbor.

Note the relative proportions found in the two title-pages shown in Plates LVII, LVIII. Turn them upside down if you choose; they are beautifully spaced

whichever way they may be looked at. Plate LVII is particularly interesting as a study in the consistent variety of type that has been used. It is encouraging to find that publishers seem to have awakened to the opportunity furnished by the title-page of a book for a display of tasteful design. Until recently one might have looked in vain through hundreds of books in search of an interesting title-page. Numbers there were that possessed the merit of inoffensiveness; a few specious efforts were to be found that were unendurable, but the title-pages were rare that had sufficient merit to tempt the reader to delay the turning of the page for a second glance. Now, however, one can not venture into a book-store without peeping at the title-pages of the new volumes, in anticipation of a "rare find."

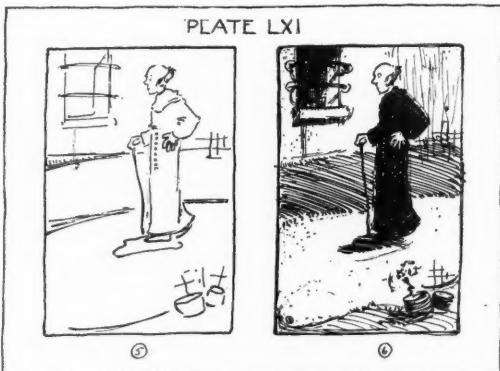
Plate LIX explains itself. It is a concise statement in illustrative form of what has already been said.

Do you ever have occasion to draw a picture or make a poster or take a photograph? Most of us try a hand now and then at one or all of the above feats.



Supposing we have an illustration to make. A monk and his shadow are to walk in the garden. Many of us, it is to be feared, would hasten to secure some one to pose in a real garden, with a real cowl and a real shadow, and then with such technical skill as we are able to command would endeavor to faithfully portray all this realism of light and shade, distance, roundness, etc. But is this all that enters into the making of a picture? Possibly we might keep in mind the amateurish dictum that "The man should be placed a little to

one side," in order to avoid a set formality. This is well enough as far as it goes; but without some clearer ideas on the subject of pictorial composition our work would inevitably partake of that same, commonplace



appearance that distinguishes the larger part of the work of the average amateur, who conceives "truth to nature" as being the chief aim of art.

Take the monk, with a straight line for the garden, and see if an arrangement can be secured that will represent variety with unity. (Plate LX.) In Fig. 1 there is unity, but the variation is not sufficient to interest us. The monk may be raised to increase the variation, as in Fig. 2; but even here we feel a desire to gain greater variety at the left and right, as well as at the top and bottom of the picture. The composition may be changed as in Fig. 3. Here there is enough variety, but no unity; the straight line forms a picture by itself, unrelated to the monk. Fig. 4 is more satisfactory because it furnishes as much variety of spacing as is consistent with unity. None of the spaces are alike, yet they are so related that they are readily grasped as a whole. Compare these sketches with the line arrangements shown last month in Plate L. It matters not whether we are dealing with lines, types, title-pages or monks, the same problem of space-division confronts us, and upon its successful solution depends much of the beauty of our work.

Now, to continue our picture, as in Plate LXI, let us sketch in a few essential details (Fig. 5), and secure a balance of the various measures. Then it is time to go to nature; but not until the composition has been thought out. Nature is a good model; but she will not do our thinking for us.

*(To be continued.)*

#### TURKISH PRINTING LAW.

All printing establishments in Turkey, according to a new law just passed, may have only one door, and that opening on to the street. Windows must be covered with close-meshed wire netting, so that no papers can be handed through. A statement must be made a year in advance of the amount of ink required, which will be supplied by the state. A specimen of everything printed is to be kept, and must be shown at any time to a police inspector on pain of a fine.—*Chicago Journal*.

Written for THE INLAND PRINTER.

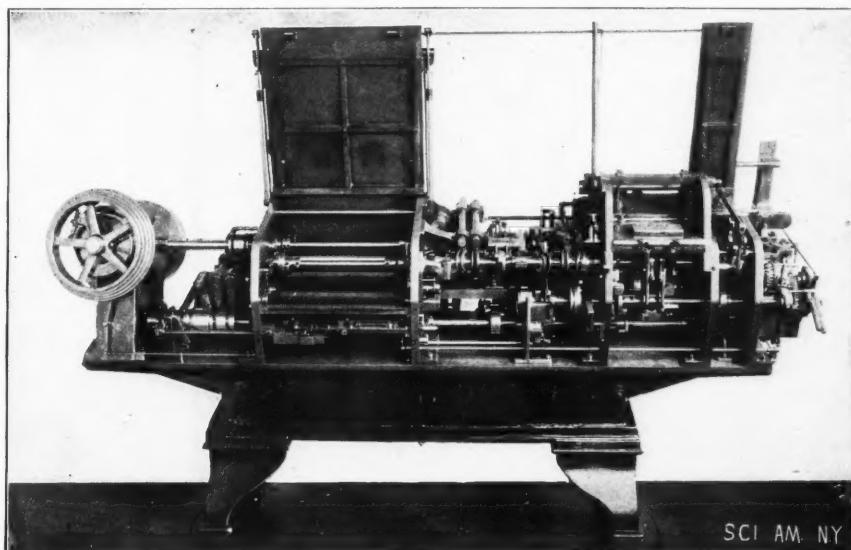
### COMPOSING MACHINES—PAST AND PRESENT.

NO. V.—BY JOHN S. THOMPSON.

PERHAPS the most wonderful typesetting machine ever invented was the Paige Compositor, the product of the brain of James W. Paige, of Hartford, Connecticut. Certainly no machine has a more interesting history. Mr. Paige first conceived the idea for his typesetting machine in 1873, and in the following year he completed a composing machine, without provision for justification or distribution. He then constructed an independent distributor. In 1881 a combined setter and distributor was completed, the Thompson distributing apparatus being used. In 1887 another machine was constructed in which was incorporated an automatic justifying device. In 1892 the

drawings. Examiners from the Patent Office were sent to Chicago, where a month was spent examining the working machine. This was an almost unheard-of proceeding. There were no less than 18,000 separate parts, with about eight hundred shaft bearings, with cams and springs innumerable.

Three patents were issued in 1895, one pertaining to the justifying apparatus, of which Charles R. North was joint inventor. The three patents contained 275 sheets of drawings, 123 sheets of specifications and 613 claims, all of which are now owned by the Mergenthaler Linotype Company. The application was filed in 1887 and was pending eight years, mainly owing to the work of examination by the Patent Office. One of the examiners died while the case was pending, another died insane, while the patent attorney who originally pre-



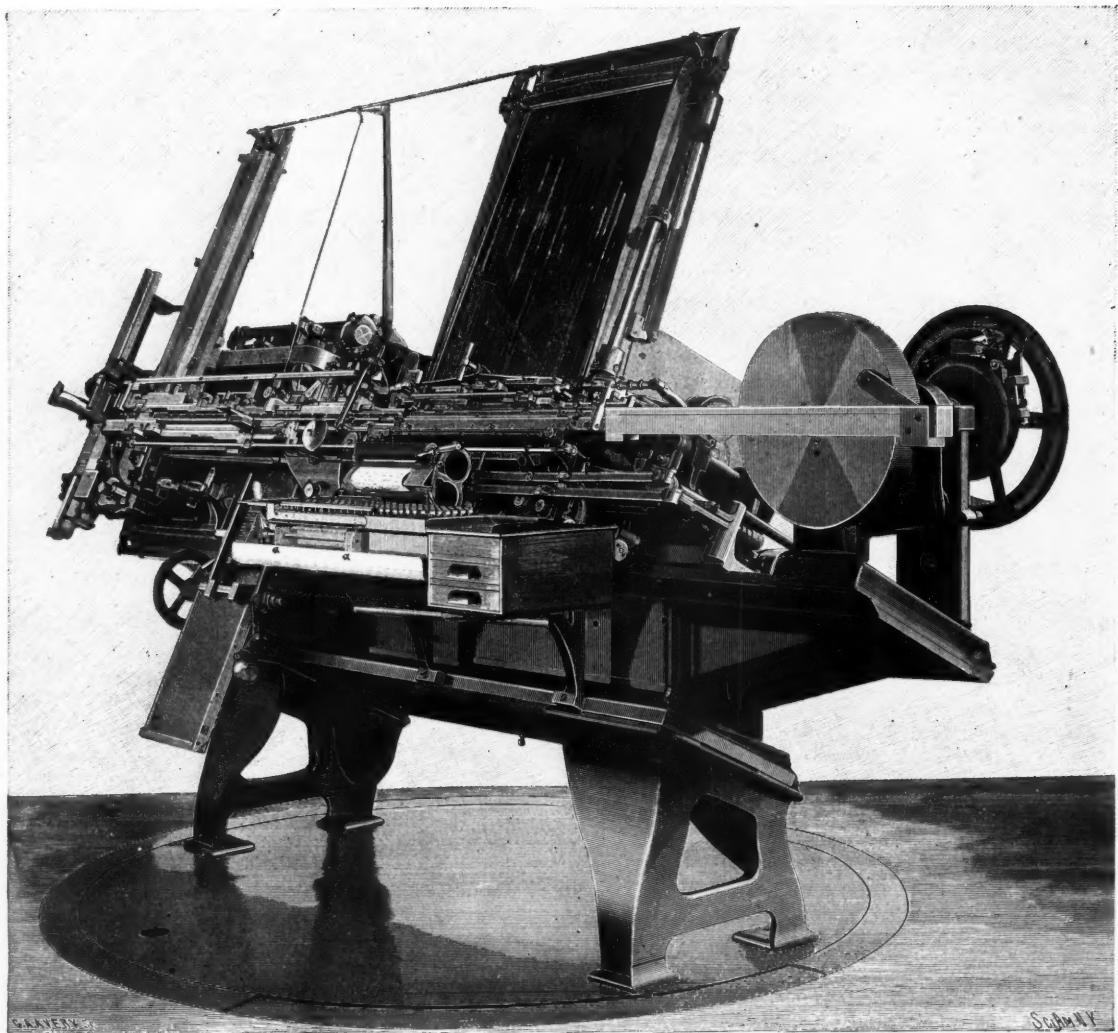
THE PAIGE COMPOSITOR.  
Back view, showing complicated mechanism.

apparatus was removed to Chicago, and two years later work was started on a commercial machine, which was installed in the office of the *Chicago Herald* in 1894. After several months' trial, during which time the machine was again partially reconstructed, work was abandoned, and the apparatus purchased by President P. T. Dodge, of the Mergenthaler Linotype Company, was presented to Columbia University, the earlier Paige machine going to Cornell University, at Ithaca, New York.

Before the first Paige machine was constructed the promoters had spent \$1,300,000. Probably another million was expended before the end came. Mark Twain was bankrupted by investing in Paige machine stock. The history of the Paige patents is unique. The first application filed contained 204 sheets of drawings, with over a thousand separate views. It is said the attorney who first prepared the case received a fee of \$10,000 with an allowance of \$2,000 extra to pay for

pared the case also died in an insane asylum. It is estimated that the first edition of the Paige patents cost the Government \$6 each, and the total cost of issuing the patents more than \$1,000. The legal fees of the Government were only \$35 on each patent and copies must be sold at 10 cents each.

In every way the Paige was a most remarkable piece of mechanism. Its complications were such as to demand the attendance of experts, and the impossibility of training mechanics to the degree of skill required made it a commercial impossibility. To appreciate the completeness of the mechanical work of the Paige Compositor it is only necessary to recite its accomplishments. The keyboard alone was the result of ten years of study, its 109 characters being so arranged as to permit whole words to be conveniently assembled at one stroke of the keys. The operator used every finger of both hands and brought down whole words at a time. Averages of 12,000 ems per



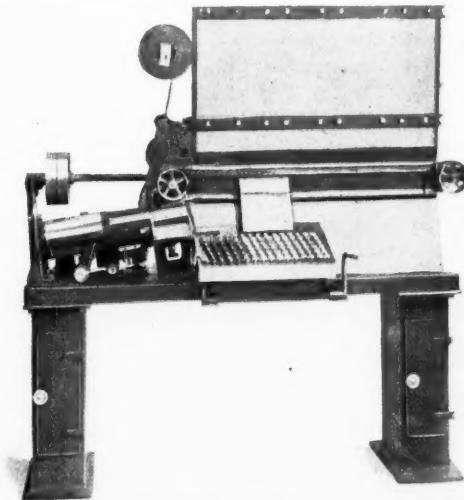
THE PAIGE COMPOSITOR.  
The most wonderful typesetting machine ever constructed.

hour were frequently made by operators who had but little experience. At the end of each word a word key was struck, and at the end of the line a line key was pressed, the operator immediately proceeding with composition, the machine meanwhile measuring the space occupied by each word, forwarding the line to the justifying mechanism, dividing the space in the line not occupied by words into the proper number of spaces, and inserting the spaces to accurately justify the line before pushing the line on to a receiving galley, leaded or solid, as desired. Eleven different sizes of spaces were used in justifying. Meanwhile distribution proceeded undisturbed. Three columns of dead matter could be placed on the distributing table beneath the machine at one time, with leads and rules extracted. A line at a time was forwarded to a testing mechanism, where all defective type was discarded. A selecting mechanism next removed any type turned or inverted, and all irregular characters, such as accents, reference

marks, etc. The remaining type were advanced to their proper channels in the composing section of the machine, the spaces going to the justifying section. Distribution and composition proceeded simultaneously without interference, the type entering the channels at the bottom and being pushed upward, the assembled types leaving the channels about two inches above. The distributor would handle the type wet or dry, clean or dirty, the distribution being stopped when any channel was full. Specially nicked type was used to accomplish distribution. Finally the machine measured the type set and a dial indicated the amount. Automatic stops locked every working part of the machine whenever any part was not in working order. Every movement was a positive mechanical one, there being no carrier belts or gravity devices. The model machines constructed were built for handling but one size of type, though the machine could easily have been made interchangeable. The Paige Compositor, nine feet long and weighing

over three tons, was run by a quarter-inch round belt and required but one-twelfth horse-power.

A new model of type composing machine was introduced by Paul F. Cox, of Battle Creek, Michigan, in 1894. The novelty consisted in using corrugated spaces

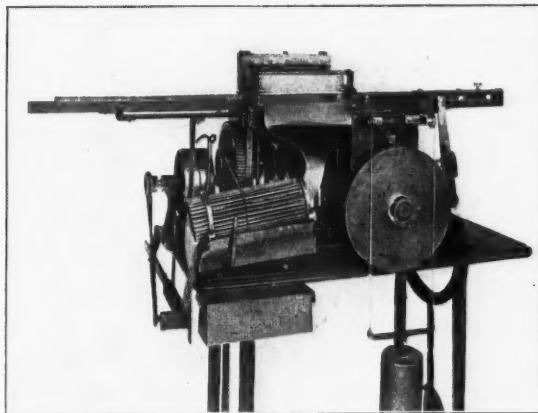


THE COX TYPESETTING MACHINE.

to accomplish justification of the composed lines of type. Three separate machines were required with the Cox method: a composer, a space and lead discarding, and a distributor. The composing machine had a number of vertical type channels, from which the type was ejected, by the operation of the keyboard, on to a carrier belt, which conveyed the letters to the assembling

sure was applied and the line brought to the proper length by compressing the crimped spaces, another slot in the cylinder meanwhile being presented to the assembler for the reception of another composed line, the next partial revolution of the cylinder bringing the justified line to the galley, where the line was ejected, leaded or solid as desired. One size of type only could be composed on the Cox machine, the range of justification being from a thin space to about an en quad in thickness. Any length of line from thirteen to twenty-six ems could be composed. A speed of four thousand ems per hour was claimed for the composing machine.

Before being placed in the distributing machine, type set on the Cox machine was run through a lead and space discarding apparatus. This machine separated the type line by line and removed the leads, if



THE COX SPACE-DISCARDE AND LEAD-EJECTOR.

any. The line was then fed along to the quad and space discarding, feelers inserting themselves over the tops of quads and spaces and forcing them down and out of the line. The type then passed into a long channel, from whence it was taken and placed in the distributing machine. The discarded quads were separated from the crimped spaces and assembled in a channel ready for the composing machine. One discarding was capable of handling dead matter for three distributing machines, its speed being thirty thousand ems per hour.

The distributing machine was a combination of Thorne and McMillan distributors. Channels of type from the discarding machine were placed on end in upright channels of the cylindrical distributor. The type was specially nicked, and as the cylinder revolved the type was distributed into type channels which radiated from the lower end of the cylinder, which channels were then removed and placed in the composing machine. Duplicate channels for the letters most used enabled distribution to be done rapidly. One distributor was sufficient to supply two or more composing machines.

Several Cox machines were placed in use, but upon the absorption of the Cox patents by the Unitype Company they were withdrawn.

*(To be continued.)*



THE COX DISTRIBUTING MACHINE.

point. Above the assembler a reel of soft metal ribbon was mounted, the operation of the space key causing a section of this ribbon to be unwound, crimped, cut off, and dropped into the line between the words as composition proceeded. It was also proposed to use cast crimped spaces in this machine. The line was overset and when complete a lever to the right of the keyboard was depressed, throwing the machine into action. A small cylinder containing a number of slots, in one of which the line was assembled, now revolved, side pres-



McCutcheon

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THE HUMORS OF A "PRINT-SHOP."

NO. II.—JOHNNY SEES HIS NAME IN PRINT.

"Geminny! Here's an article 'at says 'at I've accepted a lucrative position on the staff of the *Clarion*."



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS,  
EDWIN B. DEWEY, W. B. PRESCOTT, P. S. GOODMAN.

*Published monthly by*

**THE INLAND PRINTER COMPANY**

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. J. G. SIMPSON, General Manager.  
A. W. RATHBUN, Treasurer. HARRY H. FLINN, Secretary.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.  
H. G. TICHENOR, Eastern Agent.

VOL. XXX.

FEBRUARY, 1903.

No. 5.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

All unsolicited contributions must be accompanied by self-addressed, stamped envelope for return if unavailable. We do not hold ourselves responsible for unsolicited contributions unaccompanied by postage.

Address on separate letters correspondence for the editorial, advertising and subscription departments to avoid delay and errors.

#### SUBSCRIPTION RATES.

**One year, \$2.50; six months, \$1.25, payable always in advance.**  
**Sample copies, 25 cents; none free.**

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNDER LESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.** — To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make foreign money orders payable to A. W. Rathbun. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

#### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all newsdealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

#### FOREIGN AGENTS.

M. P. McCov, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.  
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.

JOHN HADDON & CO., Bouvierie House, Salisbury Square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.

PENROSE & CO., 109 Farringdon Road, London, E. C., England.

SOCIETÀ DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.

A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.

JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

#### FINANCIAL.

DOLOROUS wails of an impending financial crash have been exhaled from interests of high and low degree during the past three or four months. Financiers of dubious authority and self-boasted economists have ranged themselves among the latter-day prophets of evil. They represent extremist schools of morbid temperaments. In the case of one world-prominent railroad magnate, the inspiration for the lugubrious shake of his leonine head is to be found in the repressive efforts of the Government against the merger of three great railroad systems. This action has hindered the unloading of \$200,000,000 of securities, half of the pooled issue. The academic utterances are based upon the peculiar financial situation developed in the past year, as pointed out last month.

A wholesome effect has been produced by these calamity predictions, but there is danger in an excess of cautiousness: Prosperity is at full flow, there are breakers in front of every tide, and submerged rocks beneath the flood line, but it does not follow that the barks sailing on the smooth surface before a steady wind are rushing heedlessly upon destruction. In the financial as in the physical world the destructive element comes unexpectedly. The conditions that make for prosperity have never been more hopeful than at the present time. The theory of overproduction of the necessities of life has long since been exploded. The capacity of the human kind to enjoy food, clothing and the comforts of life never reached a dyspeptic stage. So far as the race is concerned, prosperity will not come from rejection of the products of brain and hand.

The unexpected is always imminent, the tremendous burst of speculation that began with the opening months of 1901 and ran intermittently to the present period is the natural corollary of expanding business. Undoubtedly it was overdone, but it carries with it its own curtailment. Speculation can only subsist upon the surplus funds of the country. There was a period, and not very remote, when Wall street ran unchecked to the ultimate excess; that was when the banks of the country had not assumed the power that inheres in the accumulations of the people. To-day the banking business is systematized, and the clearing-houses have brought about a more perfect unification. The old days when bankers ignored the requirements of legitimate business for the larger returns upon speculative loans have passed. For two years the country has been given repeated illustrations of the drastic calling of stock exchange loans to meet the demands of the general public.

Railroad earnings, the best index of the business of the country, are running at increasing gains, the closing month showing the highest percentage of last year. The great cereal crops promise abundance of food stuffs at moderate prices. No danger can be apprehended from the agricultural base of prosperity until the status of this year's crops is determined. This insures continuance of enormous railroad traffic and evenness of

general business to the midsummer. This far ahead one can prophesy upon physical conditions.

"As goes the iron trade so goes the business of the country" is an American maxim of seventy years' standing. The steel plants are crowded with orders, far beyond the present year. Of course, many of these are subject to recall, as with uncompleted orders in any line of business. They are based upon the calm judgment of manufacturers. The railroads have flooded the locomotive and car works with orders for rolling stock two years ahead. Stuyvesant Fish, president of the Illinois Central railroad, gives the most graphic presentation of this phase of business in a current publication: "It took our greatest locomotive works, the Baldwins, seventy years to build twenty thousand locomotives. They now have under contract 2,900, of which one thousand are for delivery in 1904."

Is there a substantial place anywhere for the pessimist to stand? In 1899 President McKinley, addressing the Commercial Club of Chicago, said: "I sometimes fear that we are overdoing the prosperity business." He could not realize the wonderful expansion that was then in its infancy. Since then the common people have prospered greatly. In the three years, the savings deposits of the New York banks have increased from \$800,000,000 to over one billion dollars. The savings of the Illinois banks have increased from \$50,000,000 to \$110,000,000. In the whole country the aggregate savings have increased from \$2,200,000,000 to \$3,400,000,000; the number of depositors from 5,600,000 to 6,800,000, and the average deposits from \$390 to \$500.

It is the unexpected alone that will close the present chapter of prosperity. The world has not reached the exact science of business. An overloading somewhere in the chain has always caused a severe break. An affrighted public has always and ever will rush to withdraw its funds, and the abstraction of cash from the marts of the world creates stagnation. No man can foresee this contingency, and the direful prophets are a continuing class. Speculation has been curbed and caution has been the rule in the past six months. Conditions were never more sound than now.

P. S. G.

#### JUSTICE AND ARBITRATION.

A CORRESPONDENT of *The Typographical Journal*, writing of the possible outcome of a fight being waged against a Pacific coast paper, scouts the idea that there should be any "settlement." "To the victor belong the spoils!" shrieks this doughty Texan. "Let's get behind this iniquitous Pacific slope den, whip them until they cry for arbitration, and then arbitrate them out of typographical existence." But really, now, what has the union got to do with a question when it is in the arbitrator's hands, except it be to present argument? And, if it had, how could it "arbitrate them (non-unionists presumably) out of typographical existence?" So long as they retain their

knowledge of the business these non-unionists will constitute an element to be reckoned with by the union, which, after all, has reached its present high position by assimilating or absorbing non-unionists, not by attempting the impossible—their extermination. This overzealous unionist fails to see that to successfully oppose a man for being unreasonable and unfair, the public, the court of last resort in such controversies, insists that you give testimony of your own desire to be reasonable and just. The public is slow to mix in these squabbles, but it can be relied on to take sides in a dispute between Justice and Injustice personified. Besides, the no-quarter theory of industrial warfare has not proven a profitable one for the labor organizations that have tried it.

#### THE APPRENTICESHIP QUESTION.

THERE seems to be more than the usual hubbub and potheer about the apprenticeship question among book and job men. This may be merely an echo of the Typothetæ convention, and it may result from an unprecedented rush of work of all classes at a time when the trade is feeling the first effects of the specialization among the workers that has been silently going on during the last decade, and more especially since the introduction of typesetting machines. This subject was given first place among the questions on which the International Typographical Union invited a conference with the Typothetæ, and though the Typothetæ treated this invitation with scant courtesy, if not with actual discourtesy, yet the subject of apprentices came to the front frequently during the Typothetæ convention, and a committee was appointed to deal with the matter. These happenings justify the conclusion that the question will loom up large in the near future, and it behooves those who would be ready to defend their position to "read up." Much has been written on the subject, but, unfortunately, it is of a fragmentary character in the shape of papers that have appeared in the trade press or in reports of committees and addresses of officers to organizations, and these latter are rather unsatisfactory, though most accessible, as they usually treat the matter from the viewpoint of a partisan. Those interested, and especially union officials who may be called upon to discuss apprenticeship conditions with employers, will be greatly benefited by reading Mr. Henry W. Cherouny's "The Burial of the Apprentice." In this essay the author endeavors to give a life-story of a modern aspirant for printing-office honors, and in doing so he discourses on the relations that should and those that really do exist between the apprentice and the journeyman and employer, incidentally discoursing in pleasing dialogue form on social and economic questions as they affect apprentices and are affected by them. Though the style of the essay is somewhat ponderous, a reading of it can not fail to shed light on dark places to those who have regarded the

"apprenticeship question" from either the standpoint of desiring a large number in order to make money easily or of limiting apprentices in the hope of curtailing competitions for situations. The essay can be obtained in pamphlet form in conjunction with two other essays on live subjects, "The Political Aspect of Trade Unionism" and "A Plea to Form a More Perfect Union," either of which will repay perusal by all, and a rereading by those especially interested in such subjects.

W. B. P.

#### BUSINESS-BRINGING BIDS.

**T**HREE are certain cases where exact bids must be submitted. It is not always the lowest bid that gets the order. In placing an order for a catalogue a business man seldom binds himself to accept the lowest bid and he will be influenced by many considerations besides mere price. He knows that the lowest bid often indicates inferior goods or poor service. In making up his mind as to the probable care and expedition which his order will receive he will be influenced very largely, and naturally and properly so, by the manner in which the bid is submitted.

A bungling bid is a forerunner of a careless catalogue and he knows it.

Suppose you are a buggy manufacturer and you decide to issue a catalogue. After preparing your copy you ask for bids from two printers. You go to one man's office and he looks the thing over with a rush, makes a nervous estimate while you wait and tells you he will do the job for \$485. You ask for a sample of paper and he shows you a sheet of 70-lb., saying it will be like that only 80-lb. While he is talking to you he is trying to wait on three or four others and when through you feel that what he does *not* know about your catalogue would be enough to spoil the job. He says he can do the work in three weeks, but you do not more than half believe it.

Now you go to the other printer. He gives you his undivided attention. As you state your wishes he notes them on paper and when through says, "Mr. Jones, I will send you our estimate to-morrow." But you are "in a hurry." Calm and serene, this printer replies, "Mr. Jones, it is useless to rush with an estimate. I must have time to go over the matter carefully, to decide just how the work can be done to the best advantage, to select samples of material, to be sure that my figures are correct and also to consult with my foremen as to when the work can be completed. It will be time saved in the end."

Annoying delay, but you fret and bear it.

Next day you receive a letter and a dummy of the booklet from him. The dummy is the exact size of the catalogue-to-be, number of pages and all, neatly stitched and trimmed. The stock used in it is that which is to be used in the catalogue. Attached to the outer cover is a pencil sketch of an attractive design. It is enclosed in a substantial catalogue envelope, on the upper corner of which is neatly pasted an impres-

sion of a clever cut of a stylish young woman driving in a smart two-wheeled cart, with the words, "For Those Who Ride" displayed beside it. In the lower corner is your card. Attached to the inside pages of the dummy are some press impressions of buggy cuts, beautifully printed, and also specimens of roman and display type faces suitable for the work.

The letter reads as follows:

*The William Jones Co., City:*

January 1, 1903.

GENTLEMEN,—In response to your Mr. Jones' request for a price on the forthcoming edition of your catalogue, we take pleasure in handing you herewith a dummy showing size, quality of paper, etc., which will give you a fair idea of the appearance of the completed work.

Your careful attention is invited to the following specifications:

#### GENERAL SPECIFICATIONS.

Number of copies, 5,000.

Size, 6 by 9 inches (binding at side).

Ninety-six pages and cover.

Stock for inside to be 25 by 38, 80-pound — Coated, of first grade, exactly same as shown by dummy.

Stock for cover to be 20 by 25, 80-pound Dark Green — cover-paper, exactly same as shown by dummy.

Inside to be printed in fine, *intense black* half-tone ink.

Cover to be printed in gold and embossed. (Sample folder sent with dummy shows finished appearance of this style of work.)

Binding to be same as dummy herewith. Note three wire stitches, giving extra strength.

Copy to be as submitted to us yesterday by Mr. Jones.

We will undertake to deliver these catalogues in thirty days, provided all cuts and all copy (in clear, legible shape) are delivered to us at once and provided all proofs are returned same day submitted.

#### SPECIAL ITEMS.

Attached to front cover you will find sketch of special design suggested for same. Our artist has succeeded in evolving a very clever idea and one which we believe will add materially to the value of the catalogue *as a business-bringer*. It is our intention to print this in brilliant gold and to emboss it. On the dark-green — cover-stock the effect will be very striking.

*Type Composition.*—The reading matter will be set from new type, specimens of which for body and for headings are attached to dummy. We pride ourselves on the clean-cut appearance of our type display, and have no doubt but that our work in this respect will please you.

*Proofreading.*—This is a matter to which we give the greatest care, and you can be sure that all the technicalities of spelling, prices, discounts, etc., will be entirely correct.

*Presswork.*—Attached to dummy are several sheets showing quality of presswork we do on cuts such as those for your catalogue. A catalogue is to make sales. It should represent your goods at their best. It would be as wise to show an old, worn-out buggy for a sample as to send out a catalogue with cuts so poorly printed as to kill sales instead of making them.

We have a splendid complement of presses and skilled pressmen. Our cuts *fairly sparkle*. We trust that in placing your order you will not overlook this added value which such work will give to your catalogue.

*Delivery.*—Books will be neatly wrapped in packages of one hundred and delivered in perfect condition, *full count*.

#### OUR PRICE

For the finished work will be \$560.

#### ENVELOPES.

You will doubtless want suitable envelopes. The one in which dummy is enclosed is our idea of what you should have.

We will furnish you five thousand of these, using the attractive cut shown on sample, for \$17.50.

You will appreciate that the design for cover and the cut shown on envelope, having been prepared at our expense, are our property and are not to be used unless the order is placed with us.

Thanking you for the opportunity of submitting our ideas and prices and trusting that we may be favored with your order and assuring you of our best attention to same we are,

Very truly yours,

Which printer will get your order?

Perhaps the first printer intends to do as good a job as the second one, but you do not *know* it, and have no confidence in it. The second printer's bid breathes business, care and system in every line of it. You are impressed. His suggestions are good. He wants a week longer than the first printer, but you feel that his promise is based on careful consideration and that he will deliver the goods on time.

Nine times out of ten the printer who submits such a bid will get the order, and at a higher price.

A manager of a large plant who makes just such bids as this recently told me that he could trace many large orders to this cause alone.

A Business-bringing Bid is one that shows thorough consideration of the work, one that is clear and concise in wording, and neatly typewritten. It should always specify all details beyond any possible misunderstanding, be copied and made a matter of record. Such a bid leaves no loopholes for disputes.

It inspires confidence, for it shows that you understand your business.

It gets business not only because of its own merits but also because it is in such striking contrast to the careless, heedless other bids that are only too common.

If you want to land the orders, if you expect to get that extra ten per cent which makes a fair profit, you must convince your customers that they are going to get their money's worth, and the best way to do this, in cases where you must bid, is to put in a Business-bringing Bid.

F. W. T.

#### ORDERING ENGRAVINGS.

THOSE who order engraving know from sad experience the difficulties encountered in endeavoring to get exactly what is wanted. Engravers, like other beings, are but human, and are prone to err. Promises as to time of delivery are often broken, and customers become accustomed to having the boy walk in with the order a day or two late; but, when explicit instructions concerning the work are not carried out, and the cuts are made wrong, patience ceases to be a virtue.

Too much care can not be exercised in placing the order. Do not depend entirely upon verbal instructions; let everything possible be put in black and white. Where one house is doing the engraving there is less liability to error than where work is scattered among several engravers, but even then every precaution should be taken to avoid mistakes. The fact that an engraver is willing to remake a cut which is

not in accordance with orders is no balm to ruffled feelings when, to do this, means another three or four days' wait, and the forms are on the stone ready for press.

A house in Chicago ordering considerable work attaches the following slip to all photographs, drawings, etc., sent to the engraver:

#### TO ENGRAVERS.

All square-finished half-tones, unless otherwise ordered, should be tacked to block at top and sides, and TRIMMED FLUSH AT BOTTOM. No imprint is to be cut on any plate. If in your judgment photographs need retouching before plate is made, in order to secure a satisfactory half-tone, please do this. It is our desire to have as good plates made as can be produced, and we leave it to your judgment as to what is necessary in order to secure best results.

In making initials they should always be trimmed flush at the right side and bottom, so that type can be set close to plate.

Zinc etchings should always be trimmed flush all around, if possible to mount them this way.

If you do not fully understand order inquire at once, so there may be no misunderstanding and delay at the last moment.

This is an excellent plan, and might be used to advantage by others having occasion to order cuts. The instructions can be modified to meet the necessities of any particular work. This precaution lessens the liability of error, although unfortunately it does not entirely eliminate it.

There is one suggestion which could be followed to good advantage by engravers — and one which has been mentioned before in these pages — and that is to have all cuts trimmed to the point system. If engravers and electrotypers would trim cuts and plates to even nonpareils or picas they would certainly earn the gratitude of customers, and materially increase their trade.

C. F. W.

#### SOUVENIR PUBLICATIONS A DETRIMENT.

THE Chicago Newspaper Writers Union is among the things that have been. This young organization, it is alleged, played with fate in the shape of a souvenir publication. These affairs are seldom, if ever, legitimate advertising media, and at best appeal for patronage on the score of friendship for the organizations under whose auspices they are supposed to be published — a not very dignified species of mendicancy. In this instance, it is given out that the souvenir was used as a club to extort tribute from corporations holding franchises from and serving the public. Be that as it may, labor organizations have had an especially sorry experience with publications and publishers of the fake order, and many of the most important have put the ban on these illegitimates. Souvenir schemes figured largely in the nastiness that led to the decay of the Knights of Labor, and on the only occasion on which his enemies ever made the charge of financial dishonesty against President Gompers, the ubiquitous and all-promising souvenir faker was mixed up in it. Though the federation's chief thoroughly vindicated himself, he did not oppose a resolution forbidding

him and his fellow-officers standing sponsors for such transactions in future. While the unionists of Pogue's Run and Gas City are too sagacious to allow their names to be bandied about by conscienceless fakers, it is surprising that supposedly wide-awake young men of the metropolitan press would permit themselves to be caught. Perhaps their being "literary fellers" explains it. Genius was ever credulous. W. B. P.

#### TRADE-UNION SUBSTITUTES.

ONE of the few advantages of age is that we are not likely to waste energy retrying the exploded theories or abandoned practices of earlier years. If this be as true of crafts and organizations as it is of individuals, the printing trades will probably escape some of the disturbances that other crafts seem to be rushing into. One result of the boom labor organizations are enjoying is the launching of all sorts of societies, fondly designed to conserve industrial peace or displace the trade union. These organizations generally embark on their voyage to the accompaniment of sweetly worded preambles that ignore some vital principle recognized by all sociologists and political economists or some ever-present trait in human nature, but in the last analysis employers "get the best of it," which is more or less understood all along by those "in the know." The printing trades have had the experience these "reformers" are looking for, and we venture the prophesy that there will not be a repetition of that experience. There was the workers' adjunct to the *Typhothetæ*, that may be said to have died aborting, notwithstanding the grand fanfare with which it was ushered into the typographical world. But the most ambitious of these anti-union unions was the Printers' Protective Fraternity, which has been moribund for years. The fraternity induced many employers to measure swords with the union, and was therefore the direct cause of much turmoil, misery and loss. The one lasting service this institution performed was by its members acting as a foil to the straightforwardness and honesty of legitimate union men. In fact the fraternity's exposition of its methods has more than once proved of great benefit to union printers. Reasoning by analogy, the ventures now making an appearance under various aliases are bound to go the way of the prototypes mentioned. The trade-union movement will hardly reach the low ebb touched by the Typographical Union in 1887-'88, when the opposition societies were in their heyday. Then, it will be remembered, labor organizations were suffering from the aftermath of the anarchist riots and the exposure of rottenness in the Knights of Labor, while the Typographical Union was almost prostrated as a result of the ill-starred nine-hour strike. If ever the time was ripe for sidetracking the unions by a flank movement, it was then. A fatal defect in these so-called improved organizations is that in their workings they do not develop manliness, but rather seem

to encourage sycophancy, which is so abhorrent to the average plain-living man that he will have none of it outside the workshop, even if he feels compelled to be ever so servile while earning his daily bread. The organization that appeals to him and to which he binds himself with hooks of steel, is the one in which he feels he is the peer of every other member and can straighten to his full stature with the consciousness that, though a laborer, he is every inch a man. In hybrid trade organizations of employers and employees that is impossible to the average man, and the exceptionally well endowed and pugnacious individuals naturally gravitate to the union. So it comes that the unostentatious and simply governed trade union, admitted by its stanchest adherents to be a necessary evil, is apparently the best corrective for some of the evils of modern industrialism. It may, at times, be distasteful even to unionists and nauseous to employers, but trade unionism has work to do, and it can not be accomplished by the deceptive and sweetened pellets offered in the shape of "new" unions, as all fair-minded students of conditions admit.

W. B. P.

#### KEEP A LITTLE LEEWAY.

WHEN a ship is blown toward a lee shore and the captain sees himself approaching the rocks which may wreck his craft, he puts about and heads for the open sea. In sailors' language he keeps all the leeway he can between his ship and the danger point.

Every time a printer makes a bid or an exact estimate on a piece of work he is heading toward financial rocks. His profits are in imminent danger of being wrecked. This is particularly true because he usually allows little or no leeway. The keenness of competition tempts him to sail just as close to the lowest-price-possible reef as he can in order to land the order. Only too frequently a little extra time in the composing-room, a few unlooked-for changes, or a slight error in his estimate of time, or an unexpected delay in the pressroom, destroys what little leeway, if any, he has kept, and the work is run at a loss.

There are so few printers who know, when a job is done, just what it has cost that most of these errors in estimating are not found out and they go on and on cutting into the profits to an alarming extent.

It is almost an axiom that any job will cost more to produce than the average printer estimates it will. The only safe way is to keep a little leeway. Always add something to your first estimate to cover contingencies.

But better than that, whenever possible avoid giving an exact estimate. When a customer asks you what a booklet will cost it is only fair to him that he should know within reasonable limits, and such an understanding prevents future disagreement; but, especially in fine work, it is only fair to you to have some leeway to provide for unlooked-for items in the cost. Often when customers ask for a price it is with no intention

of getting bids but simply to have a general idea of about the amount of expense attached to the work. If it is fairly explained to them that the work being special it is next to impossible to determine beforehand its exact value and they are assured by your manner and by the character of your previous dealings that your final charge will be honorable, not one in ten will object to giving you a reasonable latitude on the price.

Then give the man a good job, not skimped somewhere to come within a mistaken estimate, and if, perchance, you do need to charge the limit of your rough estimate or even a little more, you will have a satisfied customer to deal with and no trouble in settlement.

Exact estimates are often the first zephyrs of the simoom that lands many a printer on the reef. When you see one headed your way, put down the helm and get out to sea.

Keep a little leeway, yes, all the leeway you can get.

F. W. T.

Written for THE INLAND PRINTER.

#### THE UNITED TYPOTHETAE AND THE TYPOGRAPHICAL UNION.

BY W. B. PRESCOTT, EX-PRESIDENT INTERNATIONAL TYPOGRAPHICAL UNION.

"MADE in Germany" would be an appropriate caption for a story outlining the history, purpose and effect of the coalition organization that controls — perhaps fosters and protects would more nearly express it — the German printing industry that appears in a recent issue of the *Deutscher Buch- und Steindrucker*. The craft has been made acquainted with this method of dealing with industrial problems through Mr. Cherouny's scholarly and philosophical essays, and as he has incidentally transmitted to us the views of German employers on the subject, it is interesting to have an opinion from an employe. The failure of the Typothetae and the International Typographical Union to effect even a crude plan for the elimination of strife makes a study of the German system most timely. History records the existence of these modernized "guilds" among German printers as far back as the fifties, but the writer in the *Steindrucker* opens his story in 1873, when the employes were given, or had forced from the employers, just as you please, a large voice in administering the affairs of the "guild." At that time German employers and employes agreed to substitute the "alphabet system" of type-measurement for the *n* basis, and local systems that had been productive of much confusion and annoyance. (It is, perhaps, worthy of note that the first time representatives of the Typothetae and the Publishers' Association met a committee from the International Typographical Union it was to discuss the same question. That was in the early nineties, and the importance of this conference, as well as its work, was lost sight of in the turmoil of the revolution caused by typesetting

machines that followed close on its heels.) In addition to an agreement on type-measurement, we are told that a scale was "discussed with the employers, but was only accepted in such places as the society [union] was strong enough to enforce it." This failure is attributed to there being "no proper authority to see that the scale was carried out," the arbitration board at that time being permitted to interfere only when disputes arose in offices paying the scale, while the scale committee was limited to passing upon amendments to the scale. In 1886, when the employes secured a slight advance in wages, the employers agreed to assist in enforcing the scale. But the latter were slow to take up the cudgels for higher wages; on the contrary, many of them openly opposed the agreed-on scale, and, despite the best efforts of the union, out of a total of eleven thousand offices but four thousand recognized it. Noisy conventions, threatening resolutions and pathetic appeals asking employers to live up to their obligations, not to mention resort to devices with which all industrialists are familiar, were of no avail, and affairs drifted along in a manner — well, like they are drifting now with us. The problem of what to do with the unemployed was pressing for solution, and the union sought relief by a reduction of hours, demanding a nine-hour work-day. The employers not only rejected that proposition, but refused to "split the difference" and consent to the establishment of a nine-and-a-half hour day. The conference of 1891 came to an abrupt ending owing to inability to agree on this question, and there resulted what was probably the most disastrous strike known in the annals of the trade. It lasted ten weeks and the union spent about \$500,000 of its funds before the twelve thousand strikers cried peccavi. Notwithstanding that the union was not entirely routed, and there was some sort of understanding between influential employers and the union, we are told that anarchy reigned, as "there was no authority to inquire into affairs, and unfair competition and apprentice-farming thrived as never before." Speaking of this period and then existing conditions, Mr. Cherouny says: "There were five thousand apprentices more than the old common scale [in effect previous to the strike of 1891] allowed; many printers worked even ten and one-half to thirteen hours per day, and wages fell, while the competition among employers ran amuck."

According to the philosophy of some of our pinchbeck employers, here was an almost ideal state of affairs — apprentices, so-called, galore, hours of labor as long as you please, and a perfect riot of cut-throat competitors — but the mass of German employers were not enamored of the situation, for, in 1896, we find them in conference with the employes. And they signalized the return of saner methods by conceding the nine-hour work-day outright and a general increase in the piece scale, as well as some additional "local" increases. But, says our chronicler, what followed was of really greater importance to the craft, and its

significance can not be overestimated nor should it be forgotten. The woeful experiences of the preceding five years had put the conferees in a serious and earnest mood, and, determining the scale should no longer exist on paper, or the maintenance of its integrity be dependent upon the power of the union, they decided upon ways and means for its proper enforcement.

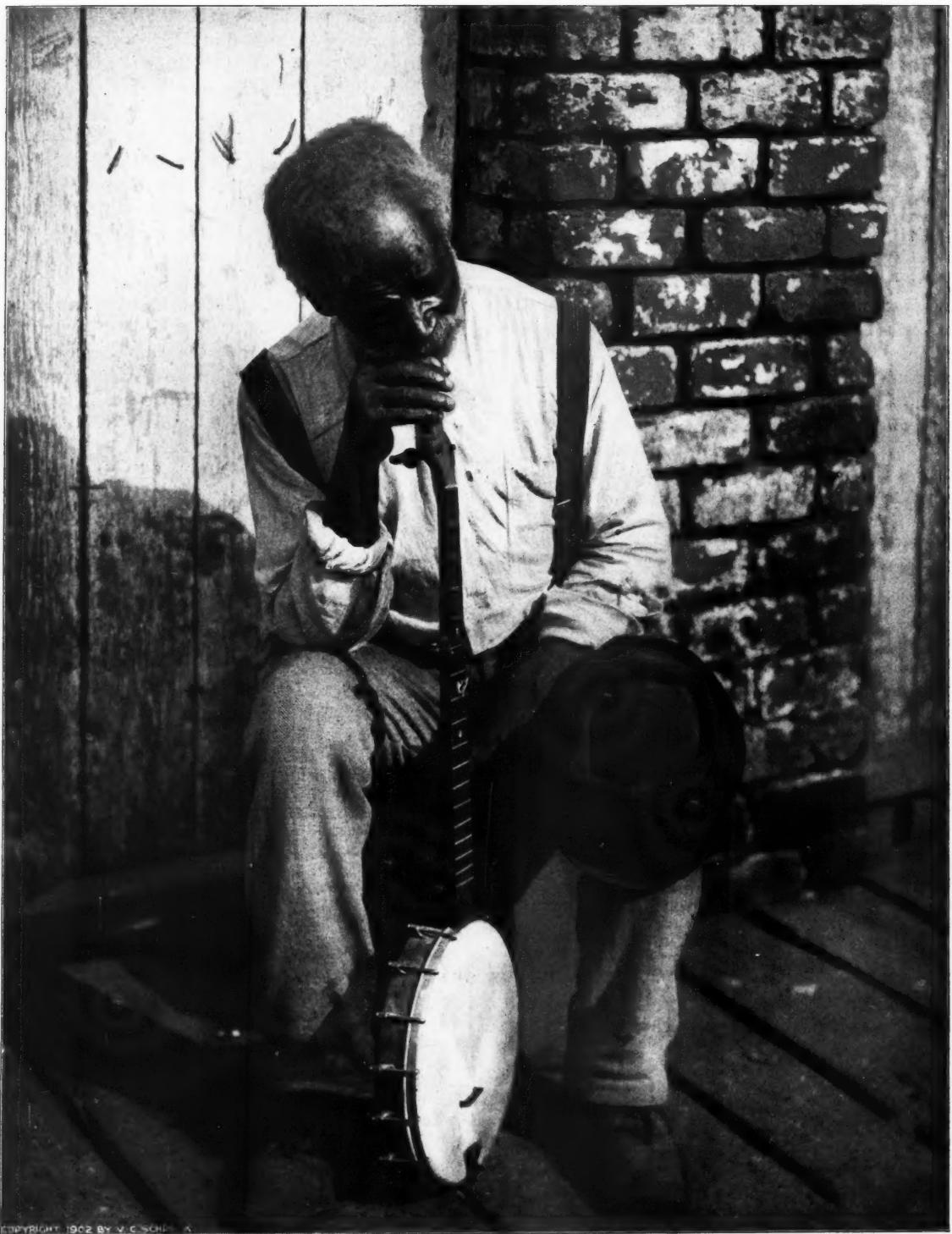
The machinery provided for this purpose is far from being complex. Its simplicity is such that it could be transplanted and made workable under entirely different circumstances. It emphasizes the postulate that practical men from any walk in life can evolve plans to meet almost any emergency if they approach their task in the proper spirit—with their mind freed of preconceived notions on which are based their prejudices, a determination to be honest and a disposition to be fair. These qualities must have been largely in evidence when these German conferees sat down to rehabilitate the trade at Leipsic nearly seven years ago. For obvious reasons, the territory is divided into nine districts, and a committee composed of two representatives (an employer and an employee) from each district is empowered to enforce the scale and discuss amendments to it. To another committee is delegated the important duties of mediating in all disputes arising between scale offices and their employes and of interpreting obscure and disputed points. This committee consists of three employers and three employees from one of the districts (the present committee is composed of Berliners), and is known as the "Scale Committee of the German Printers." The advantages accruing from the existence of such a central authority are apparent, for lack of uniformity in practice in the remuneration and treatment of labor is certainly an evil that is harmful to all. But, if it is desired, any district or any of the larger towns may form a "scale committee" of "two masters and men," as our German friend is fond of putting it. A three-fourths vote is required before a decision can be promulgated by these subsidiary or district scale committees, and in case of failure to agree in the lower court, the dispute is referred to the central committee just referred to, which must render a decision. The expenses incurred in the settlement of such disputes are borne equally by employers and employes. Each party also designates a paper as its official organ, in which all notices and decisions must be published.

But coöperation between these erstwhile warring elements does not end with this. Their enterprise and enlightened selfishness have led them to found a joint labor or employment bureau, the pioneer of its kind. In all the larger towns there are established branches of this bureau, in charge of an "employment authority," whose duty it is to supply "fair" employers with workmen who can prove they have worked for scale prices, the central committee designating what firms shall be considered as fair. Unemployed men report to the proper official, who enters their names on the out-of-work list in the order in which they report,

and there is a weekly "settlement of the differences arising between supply and demand" at the different employment bureaus. Any employer or employee who has violated the provisions of the scale may be deprived of the benefits of the bureau in the discretion and during the pleasure of either the central or a district committee.

While it is not essential to the purpose of this article to discuss details of the German scale, there are several features in connection with it that challenge attention and should be given wide publicity. First, it is a noticeable result of the operation of this arrangement that, notwithstanding the depression prevalent in Germany, which we are told was "a serious economic crisis," the scale that went into effect on January, 1902, carried with it an increase of seven and one-half per cent in wages. That is, the employers were able to concede that advance, and it is not a rash speculation to assume that many of them regarded the improved conditions arising from the peace and stability insured by the agreement as cheap at that price. The basic minimum scale is national in its scope, and seems to be based upon the age of the worker, for the lowest rates for compositors, machine-minders and pressmen "up to 21 years is 21.50 marks a week; from 21 to 23 years, 22 marks; above 23 years, 22.50 marks." These wages have been agreed on as fair remuneration for the average workman under average conditions as to cost of living, etc., and to make the scale meet what is recognized as a living wage in the larger cities, with their enhanced cost of living, the minimal wage is increased certain specified percentages. Thus, in Berlin the minimum wage is advanced twenty-five per cent over the figures quoted above, in Dresden seventeen and one-half per cent, in Stettin twelve and one-half per cent, and so on. The more desirable or highly paid classes of labor are dealt with in the same manner, the scale for a machine operator being found by adding twenty-five per cent to the national minimum for compositors when he works eight hours and thirty per cent if the employer insists upon a nine-hour day.

The Austrians, having excellent opportunities to investigate the German system, have done so, with the result that the craft in that country has adopted it, and the agreement is to run six and one-half years. If in Austria and Germany, why not in America? It can not be that any one feels that such an insurance against strikes, bickerings and demoralizing and dishonest competition is not desirable. Nor can it be because any number of intelligent employers believe the unions are unable to put up as good—and as disastrous—a fight as the German union did. If the policy of drift is continued and the clash comes, the resultant devastation will be many fold greater than it was in Germany, when the trade went through an ordeal that chastened the spirit of the most fiery and thoroughly roused the obtuse and indifferent. The first step toward effective collective bargaining and



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RETROSPECTION.

coöperation of the character existing in Germany is the formation of strong organizations by both parties, and the recognition by employers that the employes' union has come to stay and must be accepted as a factor equal in rights and dignity to any other element in the determination of all questions affecting labor, and the hearty acceptance of this view will of itself clarify the atmosphere wonderfully. No one retards craft progress more than the employer who is always harking back to 1887 in a boastful spirit and asserting that there will soon be "a slump in this union madness." He who harbors the idea that there will be an ebb in the tide of unionism in typographical circles is nursing a delusion. The fluctuations in membership noticeable with some unions simply demonstrates that those organizations are in the experimental stage, and our unions have long since passed that era of development, having proved their right to exist by meritorious works, to the worker's mind, in almost every considerable city and town on the continent. During the "hard-times" period, when all but a few unions were declining, the printing-trade union actually increased in membership, and a glance at the official publications will prove to the satisfaction of the most antagonistic that "ratting" and delinquency are no longer fashionable. This ought to dissipate any hope that there will be a loss of influence by the unions. But far outstripping the increase in numerical, financial and moral strength, is the growth of the desire for a shorter work-day. A score of considerations are forcing this question to the front, and it is doubtful if union officials could shelve it if they would. Nothing could be more misleading than to declare that granting the nine-hour day settled the question for a generation. On the contrary, it merely whetted the appetite for more hours of freedom, and made enthusiastic shorter-work-day advocates of some who were hitherto indifferent. There is no resisting the onward march of this movement; the most its opponents can do is to defer its inception, and is that worth while? The history of the opposition in Germany is the history of the shorter-work-day agitation the world over in recent years, where there has been conflict—the employers, at a great sacrifice, fought the demand in 1891 and won a signal victory, only to concede nine hours in 1896. Had it not been for the revolution caused by typesetting machines and the commercial prostration caused by the "panic," the printing-trade unions would have renewed the demand of 1887 in 1892. And who will say that, under normal conditions, they would not have been successful? Transcending all other forces impelling book and job men to demand a lessening of the hours of labor is the fact that nearly fifty per cent of their fellow unionists are now working eight hours or less. Naturally, the men want to secure this boon with as little trouble as possible; they have no desire to be forced out on strike to get it; nor do they wish to institute the new order of affairs in such a manner as will prove injurious or even a serious inconvenience

to their employers, as they know their self-interest will be subserved by the elimination of unnecessary friction; but the employes will have the reduction of hours and they invite the employers to sit down at the council board and reason together.

But are the employers as well equipped for this policy of collective bargaining as are the employes? Do they possess an aggressive organization, capable of "doing things"—compelling the obedience of its members and the respect of the public and its antagonists? The very manner in which the *Typothetae* bemoans the "tyranny" of the unions, yet ignores opportunities to have the objectionable laws modified, betrays conscious weakness. It evades a full and fair recognition of the unions, and instead of endeavoring to have vicious enactments repealed, it usually seeks to have the unions do something which will impair their vitality. That is the act of an enemy, and little wonder that the unions regard *Typothetae* propositions with suspicion. The way to permanent industrial peace would be made much easier if the *Typothetae* would honestly and without equivocation give the unions credit for the undeniable benefits they have bestowed on the craft. There should be an abandonment of the attitude of refusing to recognize or negotiate with the unions until they compel the employers to deal with them. There is no sense in deferring doing the right thing, and especially is it puerile when one will have to do it in the end. That is done most efficiently and with the greatest profit which is done in proper season and in a graceful manner.

With full and free recognition of the unions by employers many irritating regulations, which the unionists regard as "necessary protective measures," would be wiped off the books, and laws would not be framed on the theory that they should meet exigencies that might arise from being in a state of perpetual industrial war, or on the verge of it, which is about the same thing.

In the *Typothetae* will be found men who would favor giving the German system, amended to meet our conditions, a trial, but they are hampered not only by those who are bent on making the *Typothetae* a union-baiting institution, but by the loose form of government that obtains. Signs are not wanting which indicate that, with a little push and well-directed energy, both these obstacles can be removed. The anti-recognition-of-the-unions element, which has been in the saddle for the greater part of the *Typothetae*'s life, would be hard pressed for a reason if called upon to state why it should be continued in power.

Let us look at the facts and see what has been accomplished by their policy. Sixteen years ago the union boasted a membership of about twenty thousand; now the printing-trade unions have in the neighborhood of sixty-five thousand members. The *Typothetae* came on the scene to fight a "general strike," in which less than one-fourth of the membership was engaged, and if the new organization may be conceded

to have defeated the strikers it also dealt a deathblow to the low-dues and local-autonomy philosophy that had hitherto been the guiding star of union statesmen, and which were the real causes of the union's defeat. The next convention, that of 1888, probably the most capable that ever transacted business for the Typographical Union, did not indulge in long-winded recommendations to the members, but instead made them the lawmakers, increased the dues, endowed the officers with sufficient power to discharge the duties entrusted to them, and in a general way gave all and sundry to understand that the Typographical Union had ceased

Then local unions and chapels were free to do as they pleased, and they usually pleased to strike on a few hours' notice in a busy season, scorning to call in the services of a mediator and without any regard for understandings employers may have had on contractual obligations they had assumed. Organized labor is still suffering from the evil effects of the hot-headed action of some of these freebooting unions and chapels. Just as the advocates of a loosely constructed organization contend in the few weak unions that still adhere to the doctrine, so do members of the Typothetæ aver that the lack of plenary power is really a source of strength. One of the speakers at the Pittsburg convention cited the attitude of the unions on the nine-hour question as a proof of this. As a matter of fact there was much opposition on the part of many unionists to the committee dealing with the Typothetæ, and the arguments advanced by the committee's opponents did not indicate that the Typothetæ was held in high esteem or enjoyed the respect of the employes, the burden of the opposition's plaint being that by conducting negotiations with the Typothetæ the unions were giving it an undeserved prominence as a factor in trade affairs. Of course there were unionists who did not agree with the objectors, but it is significant that the most effective answer they could make was not very flattering to the assumed greatness of the Typothetæ, namely, that negotiations with the Typothetæ might prove beneficial and could not be harmful. This is cited merely to show that while the Typothetæ may continue its system of government in the belief that it adds to its prestige, there are close observers with more than an ordinary interest in the power and policies of the organization who think otherwise.

There can be little doubt but that the employes are better equipped than employers to enter on an era of collective bargaining, and until such a system is in vogue we will have strikes and rumors of strikes, with all their disquieting and wasteful effects. If the employers are anxious for peace on an equitable basis, they should put their house in order in anticipation of the change. The German system need not be adopted, but if the chief principle it expounds is accepted in good faith, there will be little difficulty in constructing regulations to apply to conditions vastly different from those obtaining in Germany. We have the men with the capacity to do it, and possibly improve on the work of the pioneers in this movement. That would be a minor difficulty, though; a greater one will be in inducing employers to follow the example of the union men of to-day, and subordinate their individuality to the extent of upholding a minimum scale agreed upon by their representatives in conference with representatives of the employes. It is to be hoped that they will do this and do it without learning a lesson in the school of experience, as did the German printers during the past decade. If the craft possesses half the intelligence the world gives it credit for, there should be no course in the fool's school.



LUNCHEON FOR TWO.

to be a collection of self-governing guerrilla local unions, held together by an annual junket, but was a compact body with a purpose in view and a form of government strong enough to discipline all those who marched under its colors. Thus was an end put to the cruel farce of having elaborate strike-fund laws, with no money to meet demands that might be made upon the treasury. By 1890 the organization had attained a position far in advance of any it had hitherto held, and it will be noticed that since "the revolution" in its governmental system the Typographical Union has been able to enforce its decrees in a fairly successful manner. The most superficial investigation must convince a candid mind that the unions of to-day no more resemble the unbusinesslike and happy-go-lucky organization of 1887 than a club is to be compared with a rapid-fire gun as an engine of warfare.

If the anti-union element of the Typothetæ has made any progress, it is certain the "enemy" has not been seriously damaged; and if this policy has not been productive of results in the past, the future holds out no bright hopes and it should be abandoned for a saner and more rational program. In priding itself on the extremely "limited powers" conceded to the parent body, the Typothetæ is merely reechoing a discarded trades-union shibboleth of a generation ago.

Written for THE INLAND PRINTER.

### A LESSON YET TO BE LEARNED BY PROOF READERS.

BY F. HORACE TEALL.

WITH the advent of the Linotype machine a new liability to error was introduced, and a corresponding access of watchfulness on the part of proof-readers is even yet lacking. It may be that here and there a proofreader has mastered the problem of providing against the abominable class of errors to which we desire to call especial attention, but they are surprisingly frequent, notwithstanding the ease with which they might be guarded against. Why the very fact of their more than probability, at the hands of those who substitute the new lines for the old ones, in correcting, did not or does not instantly suggest its remedy to any one on revising proofs, who can say? The error arises through taking out the wrong line, and putting another line in the wrong place, thus not only missing an actual correction, but making the matter far worse than it would be merely with a common typographical error. Here is an instance of the result, from a published book, of a kind where accuracy is particularly desirable:

"number of important contributions to pure mathematicians of our time. While mainly debranch of higher analysis, wrote on the applications," etc.

Who can wonder that the editor, on seeing this in the printed book, was wofully perplexed, and thought three or four lines of matter must have been lost? The trouble arose from the line that is second in the quotation having been set to take the place of one that appeared two or three lines below, and having been substituted instead in the place where it is so disastrous. In the line taken out the first word was "mathematics," and the corrector, seeing the first part of the word, jumped to the conclusion that there was the place for the new slug, and put it there. *En passant*, such workers never should "jump to conclusions," but they will do so, thus making a good part of the necessity for proofreading. Again, even if some means could be found, similar to that which we mean to commend to the readers, for providing against constant recurrence of these accidents, the liability to them occasionally can never be eliminated; therefore the necessity for special vigilance on the part of the proofreaders is permanent.

Here is another example of substitution in the wrong place, which shows also the error that was marked in the preceding proof, and the cause of the misplacing:

"comparative anatomy at the Musée d'Histoire Naturelle. He immediately took a high position its organization in 1795. In 1796 he was chosen one of the original members of the Institute upon its organization in 1794. In 1796 he was chosen,"

etc. Here the corrector evidently caught the similarity at the end instead of the beginning of two lines. The third line, of course, was set to take the place of

the fifth, and the proper third was "among the scientists in Paris, and was chosen." What could be more natural than the thought, by the one who changed the slugs, when he saw the two words "was chosen" at the end, that here must be the line that must come out? But how does it come about that sometimes the corrector catches up the beginning and sometimes the end of a line? Nothing could be more natural, in doing such work, than a regular, undeviating system of determination by looking always at the same part, if not at the whole line. The writer remembers seeing a book for children in which the principal character was "the imp of perversity," and it seems that that imp must be more nearly ubiquitous typographically than otherwise.

Now here is what should be writ large before the mind's eye of every proofreader, especially when he is engaged in revising machinework, and never lost to sight for a moment: If a correction, no matter how slight, has been marked on the first proof, and does not appear to have been made, *never* rest content with a mere re-marking on the new proof until you have ascertained that the new slug is not in some other place. Discovery of the apparent oversight should instantly send the reviser on a hunt up and down the column for the line that belongs at the starting-point. When found, this should be marked for transposition to its proper place, the old line there being marked out, and the wrongly removed matter written in.

It will not do to confine the search within narrow limits. In our citations the trouble occurred in close proximity to the original accident; but that is far from actual indication of possible bounds. On the same work, at least one other misplaced substitution was thirteen lines above its proper position.

This is a trouble that is not by any means confined to any one set of workers, although one work has served here to illustrate it. Such accidents of wrong substitution occur in innumerable machine offices, and the failure in their correction is very common. There is little room for wonder that this is so to some extent, but there is still less room for doubt that every proofreader's duty demands his best effort to correct such errors. Instant and absolutely unfailing recognition of the probability is the only sure means of lessening their frequency. It was a new class of possible error with the introduction of machines, and was not then a fit occasion for strenuous censure of the reviser if he failed to see just what had happened; but it is strange, at this late day, that so few revisers are sure of correcting it.

Another fact in the work taken for illustration is typical, and therefore available in pointing a further lesson, which is that the vigilance so much needed in revising is necessary all through until the work is complete. One of the worst errors of wrong substitution was discovered while the sheet was on the press. Of course this discovery prevented its appearance in the published book, but at the expense of stopping the press and throwing away a large number of printed sheets.

Some one noticed that a paragraph began with a full line, without a capital, and it was found that on the very last proof before electrotyping a battered letter had been marked, and the line had been reset and put in the place of the first line of the paragraph, instead of in its proper place, two lines below. Even so slight a change as the elimination of one broken letter can not be made with certainty without careful verification.

Publishers are sure to have much even of the most exacting book composition done on machines, but they certainly do not wish to have these abominable accidents happen.

Written for THE INLAND PRINTER.

#### THE SIGN OF QUOTATION.

BY R. COUPLAND HARDING.

**B**EYOND the fact that the quotation-mark, or, as it is called in France, "guillemet," is of French invention, very little accurate information on the subject is contained in the text-books. In fact, the statements in regard to its invention and inventor are so conflicting that some years ago I sent certain definite inquiries on the subject to the editor of *l'Intérmedaire des Imprimeurs*, Lyons, who published them. Two correspondents kindly responded with quotations from French standard works of reference, but these were not explicit enough to be of much value, containing much the same as I had already found in English trade dictionaries. My inquiry, however, was seen by M. Henry J. Tucker, editor and proprietor of *la Typologie-Tucker*, who was good enough to send me a copy of his journal, containing an accurate article on *les guillemets*, evidently the result of much careful research, and apparently including all the information that has so far been gathered on the subject. The recent experimental introduction in the United States of the continental form of quotation-marks, and the fact that new forms have been cut by founders for job-faces, have served to draw attention to the quotation-sign, the English usage in respect to which has never been quite satisfactory or even uniform.

According to *la Typologie*, Frey, in his *Manuel de Typographie*, says that the original quotation-sign consisted of two commas side by side, and that it was first used in 1546.

The etymology of the word is an open question. English books usually affirm that Guillemet was the name of the inventor. However, no printer of that name is known to have been in the trade when they first appeared. Others suppose the printer to have borne the baptismal name of Guillaume (William). Between 1581 and 1647 there was a succession of distinguished publishers and booksellers of the name of Guillemot in Paris, and from one of these the sign may have taken its name. The similarity of the terms guillemet and guillemot, the name of a penguin-like marine bird of the genus *Uria*, is said to have suggested a German nickname of *gänse-augen* (goose-eyes) for the quotation-signs. *Gänse-*

*füsschen* (goose-feet) is the name for the sign to be found in the German dictionaries. That the word has any connection with the term guillemet I disbelieve. There is nothing in the guillemot to suggest a goose, but in a certain angular form of the quotation-sign («) not uncommon in France and Germany, there is a noticeable resemblance to a bird's foot-print. This is comparatively a recent form, and so, I imagine, is the German word. The origins of technical terms are often very obscure, and popular etymologies misleading. A good example is the stereotypers' word *flong*. I do not think that the word, in its technical sense, is thirty-five years old, and I know of at least four suggested etymologies. It is safe to say of the word guillemet: "Derivation unknown."

One of my questions was, whether the special sign was, as I suspected, a later development. I find that it was, though the time when it first appeared has not been stated.

Usage in regard to quotation-signs varies greatly. In English work the usual custom is to invert two commas (") at the beginning of the citation, and to close with two apostrophes (''). Formerly the comma and apostrophe were exactly alike, differing only in position. Of late years the apostrophe has been often reduced to an insignificant-looking sign, about half the size of the comma, and the effect, in a short quotation like "No," is exceedingly bad. In kerned characters, the tails of the commas project unpleasantly above the line; in shaded sorts (and I have often seen the sign in such lines) the shade is thrown on the wrong side. In any case the inversion of the comma has a bad effect, and for many years reversed apostrophes resembling the Greek aspirate ("") have been cast by founders and supplied to special order for neat work; but have been little used. A probable reason why they failed to come into use (apart from the general objection to multiplying sorts) was that, being cast double, they were not available for "double quotes," an objection applying also to the guillemet sign.

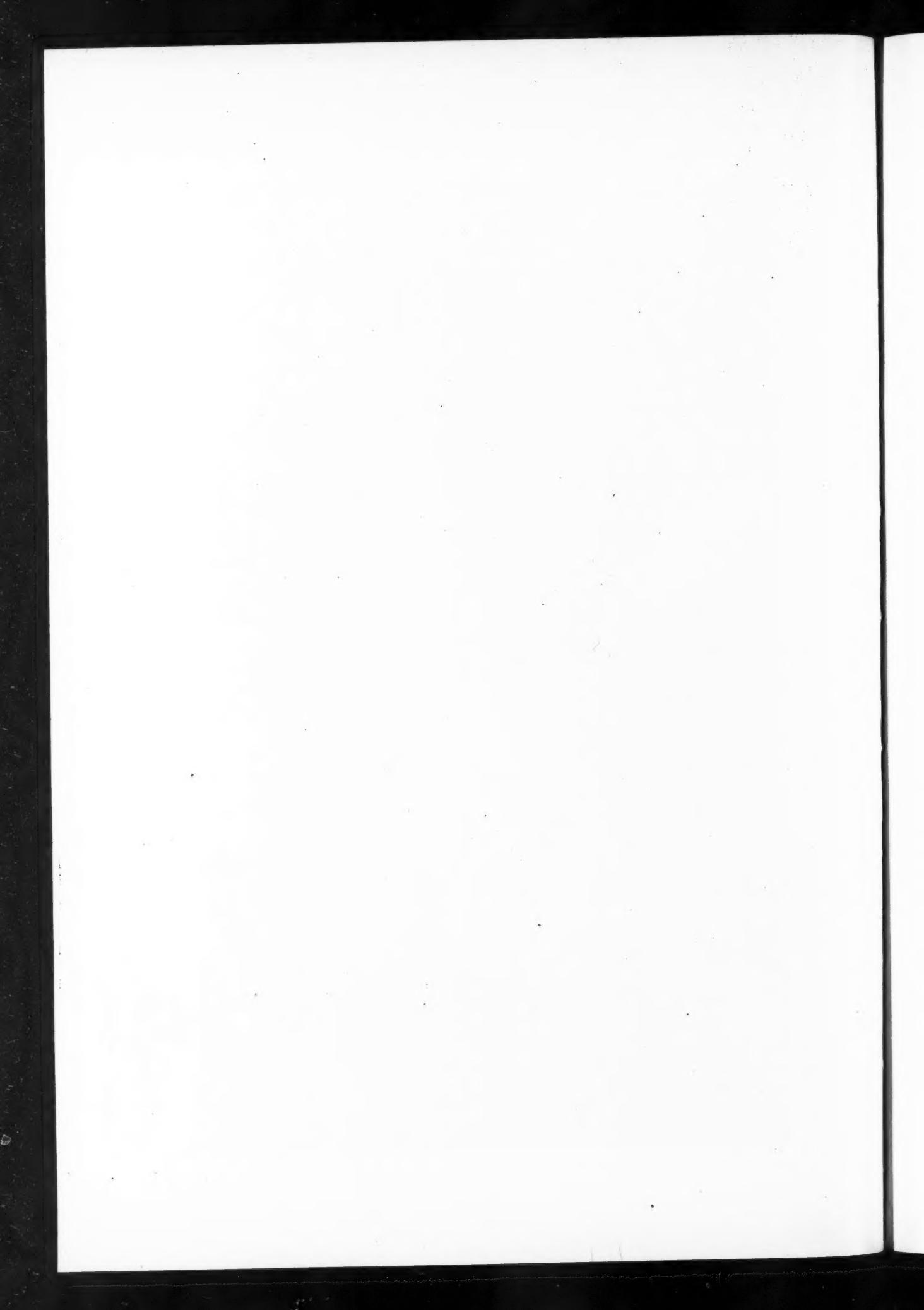
It is usual, in English work, in the case of a second quotation within the first, to indicate it by a single inverted comma and apostrophe. The opposite and more logical custom also exists, especially in Scotland, to mark the first quotation with the "single quote" and the second with the "double quote," thus: 'Yes,' he said; 'as Thomas Hood has so beautifully written, "Evil is wrought by want of thought, as well as want of heart." In the rare cases where a third quotation is included, three signs could then be used, as in the case of minutes, second, and thirds ('', '') in divisions of the arc.

Refinements like these are not known outside of English work. A French compositor never closes and reopens the quotation when it is broken by such words as "he said," or "I replied," and in novels where long conversations occur, the fashion is to use a guillemet at the beginning of the conversation and another at the end, marking the speeches by paragraphs with an



DEVIL'S LAKE, WISCONSIN.

(On the Chicago & North-Western Railway.)



em dash at the beginning of each. In the article in *la Typologie* the English fashion of double quoting is described and recommended for adoption in France.

In German text the quotation-sign is very simple. The comma is a mere tick or semi-virgule. A pair in the ordinary position mark a quotation, and an inverted pair denote its close. Thus:

### *Ehrgefühl.*

*Reisender*:—„Sagen Sie mal, Herr Wirth, hier scheint's täglich dreimal zu regnen?“ Wirth: — „Ja leider — wir müssen uns wirklich vor den Fremden schämen!“

The same plan was adopted formerly with roman type, but the guillemet sign has displaced the inverted comma in roman letter in all the world's languages except English. In English printed in Germany, we often see the unfamiliar use of the quotation-sign, as:

This beautiful Game, „The little Artist,” is confidently recommended, etc.

Since my queries were answered, I have come into possession of a folio printed by Michael Vascosani, Paris, 1555: “Commentarium Rodolphi Bayni in Proverbia Salomonis,” a noble specimen of printing, in which quotation-signs are freely used, and which throws much light on the subject. It is specially interesting, bearing date, as it does, within ten years of their introduction. In this book, as in all the early examples of their use, there is neither opening nor closing sign in the modern fashion—the guillemet forms no part of the punctuation, nor is it placed in the text, but it is merely a marginal sign on the left-hand side of the page, separately set up and added after the matter is made up. Opposite every line in which a quotation or part of a quotation appears, a pair of commas is placed. The text is about eighteen-point and twelve-point; the marginal commas belong to an eight-point font. They are justified sometimes to line with the type, but generally opposite the center of the letters.

This primitive example illustrates the evolution of the guillemet in all its divergent modern forms and usages. In the first place it is formed of two commas or virgules. These are unlike modern commas, being short curves, very slightly thickened above, almost exactly resembling the modern rounded guillemet signs. To cast a special type with the two curves was a very obvious step. We have a precise parallel in the modern ditto-sign, or as compositors usually call it, the “digit.”\* In my apprentice-days, it was customary to represent “ditto” in tables by two commas, thus (,,). Now all the founders supply a special type, a “second”-sign cast as an inferior thus (,,). In precisely the same way did the first “guillemet” sign occur, and probably the early special types are quite indistinguishable from separate commas.

Of the original use of the guillemet as a marginal

\* I think this word is from the Spanish. Some of your readers will doubtless be able to give its derivation.

note rather than a punctuation-sign we have still a survival in law-printing and in the leaders of London daily papers, where quotations, whether brief or extensive, are marked by turned commas at the beginning of each line.

Again, the peculiar curve of the original commas, used in their natural position, and on the left-hand side only, accounts for the common (though not universal) continental practice of turning the convex side of the sign to the quotation. To the English printer it seems as strange as it would be to use a pair of parentheses in reverse order.

Everywhere but in English work the inverted comma has disappeared from roman printing, and I think that its departure from English books will not be long delayed. In my own work (of course where free to exercise my judgment) I have used the curved guillemet since the year 1882. In 1895 Mr. De Vinne brought it out with his beautiful “Century” romans in the *Century* magazine. He was, apparently, in advance of his constituency, for I see that the *Century* has reverted to the commas and apostrophes of olden time; but at least one American printers' organ uses the new signs; and I observe that provision has been made for “single” and “double” quotes, which is necessary in English work.

Though I have used the guillemet for fifteen years, I do not think it quite satisfactory, nor am I better pleased with certain experimental forms lately brought out in the United States. I do not quite like the central sign; but, to be reversible, it must be central, unless we adopt the German fashion of opening-sign inferior and closing-sign superior, or vice versa. To my idea, this is as ugly as the inverted query (ξ) at the beginning of a question in Spanish work. But a turned comma is as anomalous as a turned interrogation-mark.

I would suggest either of two plans as wholly without objection: one involving one extra character, the other, two. A reversed apostrophe, exactly complementary to the regular one, would supersede the turned comma, and while adding to the neatness of the work would make so slight a change in its appearance that nine readers out of ten would never detect any difference. The other plan would be to cast two guillemet signs, right and left, single—not double as at present, both superior. They would occupy the same position as our present signs, with the advantage that they would be wholly dissimilar to any of the punctuation-marks. They could be used singly, or doubled, or even trebled if required. In English printing the concave side would always be inward; in foreign work, inward or outward as preferred.

### BE PROGRESSIVE.

In my opinion any one who has anything to sell to printers or publishers and stays out of THE INLAND PRINTER brands himself by that one thing as being several decades behind our progressive age.—Charles E. Conner, *Printing, Lithographing and Office Supplies, Indianapolis, Indiana.*

Landscape.

From the painting by Corot.

Photo by Frederick O. Benm, Chicago.





## Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### COMPETENT PRINTERS CONTINUE IN DEMAND.

*To the Editor:* PASSAIC, N. J., January 3, 1903.

Your article on "Advertising for a Situation" in the January issue of THE INLAND PRINTER is a very interesting topic and one that could be discussed by advertisers generally, as well as employers of printers, to the advantage of all concerned. Last spring I took a trip out through the West and visited many printing-offices in Los Angeles and on the coast, and I found that the "all-round man" was a scarce article, and when you did find one it seems he invariably had "grown up" with the office, and in the East the same story holds good, but out there I found also many fine, skilful jobbers who were receiving above the scale and did not wish to take the responsibility of an advancement. Mr. F. W. Baltes strikes the keynote when he says: "We are in need of just such printers as your advertiser claims to be," and shows that he appreciates skilled labor by paying from \$1 to \$3 above the scale.

The advertisement of "C. D." has two bad features—as an advertisement. One is that it is too self-laudatory, and the other is that he is already "holding down" a position as an assistant foreman. It is a well-known fact that the most high-sounding advertisements for situations are inserted by parties who are not desirable at all, and employers are therefore not seeking such people, but if "C. D." can "deliver the goods," as he says, I have no doubt he will secure a position to his liking, but it will not be through an advertisement similar to the one under discussion.

PETER S. BOGART.

### PERFECT JOINTS IN RULEWORK.

*To the Editor:* STREATOR, ILL., December 16, 1902.

The perfect joining of rules is a problem which has caused and, no doubt, is still causing nearly every printer considerable annoyance. It is almost a daily occurrence in every printing-office where overlays, underlays or every conceivable form of make-ready fail in making the rules join perfectly, especially four, six or larger point rule. For some time past I have given this subject study and experimented in various ways, but all without satisfactory result.

While pondering over this subject I conceived the idea that chewing-gum—plain, ordinary chewing-gum—would serve for the purpose advantageously. The more I gave it thought the more I felt assured it would meet the requirements. I set about experimenting with same, using the very oldest and most worn rule in the shop, such that had been employed in long-standing advertisements in newspaper.

I set a form with rule only and took an impression before using the gum; then I unlocked the form and placed a very small piece of gum between the joints with a penknife. After locking up firmly again I moistened blade of knife and smoothed surface of joints where I had placed the gum. I then put the form on the press and took an impression, without changing make-ready or impression in any way.

This remedy will not injure the rule in the least, neither does it interfere with justification, as it gives readily to lockup

and is easily removed with benzine, all of which are important points to be considered.

The gum must be masticated, of course, until all the sugar coating is absorbed and becomes soft before using.

LAWRENCE WIETLISPACH.

### TO MAKE BRASS RULE BORDER IN ONE PIECE.

*To the Editor:* MINNEAPOLIS, MINN., December 2, 1902.

This idea may be of but limited use, but, for the benefit of those who can use the process, I think it will be worth publishing. Others may be induced to buy a curving machine, which they have long wanted, and which will be wanted now more than before.

To begin with, I have not been able to bend anything heavier than 4-point rule, on account of its breaking in the process, and besides 4-point is about as heavy as a machine will bend with safety.

I do not anneal the rule, as experience has proved that it does not help in the process, and the rule does not wear so well.

The process requires the utmost care from start to finish, and I would advise any one, no matter how good a printer he may be, to experiment with some old rule until he has got the hang of it. The bending is all done with the square-corner pieces.

The accompanying piece of work will serve for a description of the process. Begin at 1, and go either way, but for



this description we will go to the right. Place a piece of 6-em rule on top of the rule you wish to bend, flush with the end, preferably on a galley, and mark at the end of the 6-em piece with a knife. This will make a small burr or ridge on the rule. Place the rule in the machine at 1, marked-side out, and set the screw so as to just hold it snugly, but loose enough to allow the rule to be shoved along to the mark at 2, when the rule will be stopped by the burr. Screw up the machine until perfectly tight, care being taken to keep both ends of the rule tight to the bed of the machine, or one end of the rule will be up in the air when bent. After the bend is made, measure off four and one-half ems in the same manner, only that a piece of lead or rule of not over four ems should be placed under the measure to allow the measure to go close in the corner against the rule you are bending. This is necessary on account of the rounded inside corner just made, and will be necessary with all subsequent measures, except the last. Be sure to place the rule in the machine at 2 and pull along to 3 to get exact measurement, and so on all the way around—2 to 3, 3 to 4, 4 to 5. This takes you to 3. From 3 to 4 measure twelve ems; from 4 to 5, four and one-half ems, and from 5 to 1, six ems. Before the turn at 5 is made, cut off and finish the end of the rule on the shaver to exactly six ems from the mark at 5, as it can not be finished after the turn is made.

Next comes the finishing of the face of the rule. The insides of the corners are left high, while the outsides are low. For the bottom it is simply necessary to file off the high points. The top or face must have the outsides raised. For this use a chisel and make a cut about one-sixteenth of an inch from the top, and deep enough to raise the outside a little more than type-high. An iron side-stick placed on the stone with one end extending over will do to hold the rule while this cut is being made. Better have some one hold the rule for you so you can give your attention to the handling of the

chisel and hammer. Then with a smooth file cut the whole corner down to match the balance of the rule in height. Finish on a piece of emery cloth laid flat on a smooth surface to efface file-marks and make a perfectly smooth face for printing.

These borders, when once made, will last indefinitely and can be worked without showing a joint, even on hard-surfaced paper. We have some that have been in constant use in our paper, five thousand copies per week, for nearly two years, and are still good. We use S. & S. C. paper. W. T. COLE.

#### RENAISSANCE OF WOOD ENGRAVING.

*To the Editor:* CHICAGO, ILL., January 2, 1903.  
The growing tendency of Eastern magazines to encourage and restore wood engraving to the high estate it held among the graphic arts in the past has found expression through the formation of an association by the Chicago craftsmen for the purpose of promoting interest in their art by coming more



"COPY," BLOCK AND TOOLS OF THE WOOD ENGRAVER.

closely in touch with publishers and the general advertising public and by appealing to the judgment of those having experience with the various methods of engraving.

The Western engravers are leading their Eastern brothers in organization, and the Brotherhood of Engravers, No. 1, has awakened a lively spirit of emulation among their colleagues in Great Britain, Canada and this country.

The utility of the woodcut depreciated in the public mind in the last few years through the invention of chemical and



IMPRINT OF THOMAS BEWICK.

mechanical substitutes called "processwork," the best known being "half-tone" and "zinc etching." These methods of platemaking for letterpress appealed at once to the pockets of the publishers and other consumers because of their apparent

economy, but a reaction is now in evidence even among the strongest advocates of processwork, as the half-tone at best is only a representation of a given subject seen through a screen, and etching is but a poor imitation of the delicate "copperplate" of masters like Albert Durer, Turner or Hayden. The



Designed by Nicholas J. Quirk.  
Engraved by Charles M. Oleson.

zinc etching and half-tone operators will continue to make plates for certain purposes, but woodcuts will always be in demand where sharpness of outline and artistic feeling is of greater importance than economy.

The wood-engraving tools represented herewith are practically the same as those used by Dr. Alexander Anderson, the "father of American wood engravers"; and the trade-



BISHOP JOYCE.  
Engraved by James Bann.

mark of his colleague, Thomas Bewick, was the usual "imprint" or signature affixed to the latter's personal proofs about the year 1800.

From a nucleus of five members the Brotherhood now counts 165 practical men, embracing nearly all the wood engravers in Chicago; and as the employers find no spirit of antagonism in the movement, the local society promises to

set the pace for progress among their fellow craftsmen throughout the country.

As in the days of Daguerre's invention of photography, when many persons feared that the art of portrait painting



"PANDORA."  
Half-tone from the painting by Bouguereau.



"PANDORA."  
Reengraved by Charles M. Oleson.

would immediately decline, these pessimists failed to distinguish between the art of character painting and that of making "likeness." So, too, the invention of processwork in

the minds of many sounded the death knell of wood engraving; but, as the work of the real portrait painter of to-day is in greater demand than ever and is recompensed proportionately larger, the engraver of merit is more eagerly sought than at any time in the past at prices correspondingly generous.

The American publishers' demand for fine illustrations accounts for the marked progress of the art in this country and went far to develop a national character in the work which is more pronounced than in any other branch of illustrative or decorative art. For example, an American wood engraving is never mistaken for one executed abroad, as is possible in painting, etching or processwork. The American wood engraver stamps his work with distinction that is original with himself.

Photography largely lends itself to the engraver's requirements, and, in recent years, has greatly supplanted the old



Engraved by James Bann.

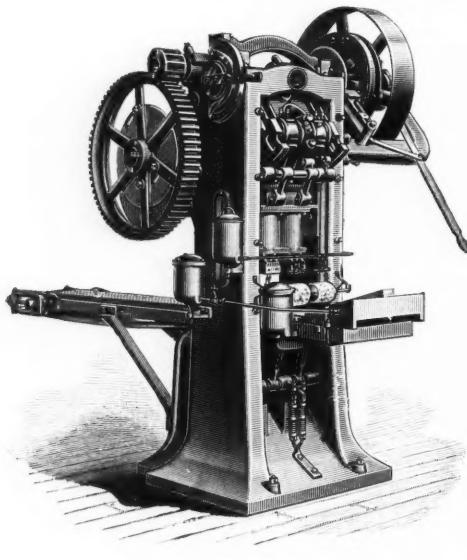
method of drawing the subject to be engraved in reverse on the block. Where formerly the artist or the engraver carefully whitened the piece of boxwood on which the engraving was to be executed and laboriously drew the picture with India ink or pencil, the majority of subjects are now drawn on paper much larger than the desired size of engraving and then photographed in reverse on the wood the exact size required for printing purposes, thus saving much painstaking skill formerly expended in drawing direct and also preserving the "copy" for reference during the progress of cutting.

This being the largest and most exacting part of the work, the engraver must devote his patient skill to faithfully reproducing the original picture in black and white dot or line, the "color-value" of his copy. It requires uninterrupted application and closest attention to the subject in hand, for "flatness" or gray effect would spoil the job, but in the hands of a competent man, using judgment born of years of experience, a fine result can be secured in a printing-picture superior to the original drawing, by skilfully suggesting in various textures the material intended to represent flesh, cloth, atmosphere, water or foliage.

After "laying-in" or cutting the first set of lines and dots, the block is inked up and a trial "proof" or impression taken. On comparison with the original it is easy to see what may be further required by extra lining, "cross-lining" or "picking." The cut is then ready for the printer; who, however, usually secures an electrotype duplicate plate for actual presswork, thus preserving the wood engraving as a pattern for more duplicates.

The application of "hand-tooling" to half-tones gave great impetus and encouragement to the art of wood engraving. In 1896, when a leading magazine startled the printing world by illustrating the entire number with half-tones which were hand-tooled or reengraved by expert men, the result had such a lasting effect on the public that now all high-grade magazines rarely issue a number in which the most important plates are not improved by this method of supplementing the half-tone pictures with judicious texture effects, which can only be

secured at the hands of the wood engraver. This is also applicable to a great extent in the better class of catalogue and other commercial illustrations, it giving the pictures "life" or



CATALOGUE WOODCUT.

brilliancy lacking in the best half-tones and greatly improving their printing quality.

The seal on page 716 was adopted in competition with others as most directly symbolizing the art of wood engraving, it showing the "original engraver" at work on the raw material, a section of boxwood log containing the emblem of Chicago, the society title and the date of the organization.

NICHOLAS J. QUIRK.

#### MR. LEE L. CRITTENDEN IN DEFENSE.

To the Editor: NEW YORK, December 10, 1902.

I do not profess to be an artist, nor do I propose to give up the "case" to become one; but I find that a job compositor with a knowledge of drawing, and especially perspective, can improve his work one hundred per cent and, together with a few gravers and boxwood, can embellish ornaments on his work.

Then again it is not to be supposed that the job compositor for whom the article that appeared in the *American Printer* was intended was going to deliberately copy "stuff" and use it on posters or five to nine color work. But I do not see any grievance in his extracting a flower, leaf or graceful flourishing stem from a decorative design and making a typographical ornament; nor to use a figure and make a silhouette of it, then print it on a cover-stock, having properly balanced it with type.

In my scrap-book of pen-and-ink drawings and wash effects, which I have been collecting for a couple of years past, there are thousands of such opportunities, and if I only had time I would have all the embellishing I wanted. To make it still more plain: Take one of your late covers—those made by Iorio—why, there is an abundance of individual ornaments that, most likely, the designer never thought of while making them, but which a wide-awake compositor would see at a glance.

As to the gentleman who criticized my article, I have nothing to say; only I suppose he is one of the art critics who think that the "prints," in a few years to come, will freeze them out; but, if he is really a Crittenden, he may rest in peace.

LEE L. CRITTENDEN.

#### A DISSENT FROM G. F. STEWART'S VIEWS ON "STYLE."

To the Editor: LONDON, E. C., December 16, 1902.

While there is, no doubt, much that is excellent sense in Mr. G. F. Stewart's letter on "Style" in your December number, it seems to me that he goes somewhat too far in his search for liberty, and that his liberty is, doubtless unknown to him, but license in disguise.

I trust I shall not be thought too bold if I make a few remarks dissenting in some degree from those of Mr. Stewart.

He questions, in the first place, whether the perplexities of the reader and the compositor are vital, and thinks they are not so. I think it depends largely on the class of work on which the reader is engaged, and the time allowed on the job; but in many cases—in good bookwork, for example—the little niceties of style are the making or marring of the work. An edition de luxe should have greater care bestowed on it than should a cheap novel.

It appears to me that Mr. Stewart somewhat exaggerates the perplexities above mentioned. If a proper course be pursued, many of them vanish into thin air. My method of procedure is the following:

When a new work of any importance—such as a monthly magazine—comes along, I send a copy of our stylebook to the author or editor, with a polite note asking for his approval; or, if he can not approve, will he please say what peculiarities he desires, or if copy is to be followed in all respects. This often brings a note of approval; or, if of disapproval, I can at once know how to proceed. If the instruction is other than "follow copy," I have all the manuscript read through and punctuated, capitalized, etc., before the compositors handle it. This may be thought a waste of time, but where the price will allow, and in most work it is cheapest in the end, it will be found most advantageous.

The reader has a list of the matters of style, constant practice soon accustoms him to any peculiarities, and a large amount of friction and correction time are saved by this means. Thus, whether we are to spell shew or show, civilise or civilize, there is no muddle and few corrections.

As to compound words: while it may be impracticable to make a list of word-forms for every single use of a word, it is, at least, possible for the normal use of most words to be found in a good dictionary, say Funk & Wagnalls; and there is that excellent work of Mr. Teall's on "Compound Words and Phrases." If one does not agree entirely with any one book, it is a simple matter to record one's preferences at the side.

Mr. Stewart thinks it of no importance whether a word be written with or without the hyphen. To my mind it is vital; as hyphens are useless unless they express some meaning which would not be expressed without them, and so I endeavor to use them. Further, there are many lay people to whom these matters are of more importance than to the average printer. In fact, my complaint would rather be that printers as a body are too negligent in such matters.

There is no doubt that style should reasonably be governed by the work in hand. One would hardly punctuate or capitalize a humorous work as one would a learned book on chemistry or physics.

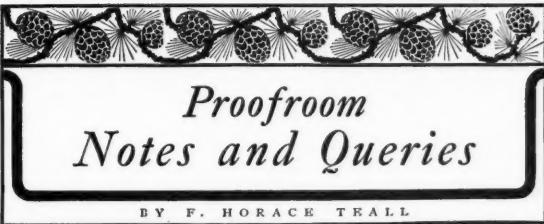
In conclusion, I think that were important work read as I have described, a lot of this perplexity and bother would be saved.

J. ALBERT COOPER,

Cooper & Budd, Limited, the Peckham Press.

#### A CLOSE STUDENT OF "THE INLAND PRINTER."

Enclosed find postoffice order for \$2.50 for renewal of my subscription to THE INLAND PRINTER. I am a close student of its interesting pages and can not afford to be without it.—*A. E. Brown, Lamont, Iowa.*



## Proofroom Notes and Queries

BY F. HORACE TEALL

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**PUNCTUATION.**—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

**PENS AND TYPES.**—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

**PROOFREADING.**—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

**BIGELOW'S HANDBOOK OF PUNCTUATION** gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

**ENGLISH COMPOUND WORDS AND PHRASES.**—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

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**VEST-POCKET MANUAL OF PRINTING.**—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

**PEERLESS WEBSTER DICTIONARY.**—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

**CORRECT COMPOSITION.**—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

**PROOFREADING AND PUNCTUATION.**—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typesetting, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

**SOME QUESTIONS ON FORM.**—R. H. C., San Bernardino, California, asks: "Is 'New Year's eve' or 'New Years eve' proper? Which is the better word—unexplainable or inexplicable? In writing of San Bernardino County, Mojave River, Third Street, etc., is it not preferable to capitalize both words?" *Answer.*—"New Year's eve" is the proper form, because the name of the day to which it refers is "New Year's day," with the apostrophe because it expresses a possessive (or better a genitive) relation. Unexplainable is not a good word at all, therefore inexplicable is better; but inexplicable and inexplicable are equally good. Commonest practice in names of counties, rivers, streets, etc., is to capitalize both words. Many, however, prefer county, river, street, without a capital. The latter is the present writer's preference, for what he considers a good reason. While both words are included in the entire proper name, the last in each instance is really a common noun, and using it with a small letter is one of the most reasonable means of relieving the printed page of a superabundance of capitals.

**ON VERBAL NUMBER.**—F. L. P., New York, asks whether a reader is right in changing a singular verb to a plural in these sentences. "In the shops there is a buzz of expectation and a tempting array of novelties." "Where is a pen and ink?" "His whereabouts is a mystery to me." "He was sitting at a table on which was a box of cigars and a decanter of sherry." "There is port and claret, too, in the chiffonier."

*Answer.*—The reader is said to have changed each verb. Sometimes he was right, sometimes wrong. In the first sentence "are" should be used, in the second and third "is," and "were" and "are" in the others, unless context indicated a sense for the last that would justify "is." Where two or more things are plainly spoken of as such, a plural verb is necessary,

as in the first and fourth sentences. A pen and ink go together so inseparably that it is not wrong to treat the expression as singular. Whereabouts is one place, and should never have a plural verb. If some one asked for port, it would be right to answer, "There is port, and sherry too, in the chiffonier"; but if no such special separation is to be indicated, "There are port and sherry" is right.

**GRAMMAR FOR PRINTERS.**—A. F. L., Chicago, desires to know what means and what books he should seek to obtain a "good working knowledge" of correct English. Also, if there is any means whereby he can decide quickly on the correctness or incorrectness of certain phrases and words. Is there such a thing as a grammar-dictionary? *Answer.*—Means, aside from books, are best found through a study with a good teacher. Of course, it would take time and money to secure this. Books without personal aid and guidance will hardly answer. All dictionaries are records of correct English, and the only apparent reason for failure in the matter of learning correct use of language from them is the common lack of understanding how to use them. Any one who really wishes to get the best out of the dictionary, and does not find himself improving through consulting it, may find it to his advantage to study a little with a teacher's help. So many books are good for the purpose that it is impossible to say that any of them are the best. Whitney's "Essentials of English Grammar" is one of the best, and Genung's "Rhetoric" is another. Every dictionary is a "grammar-dictionary," because each one tells the grammatical classification of the words; but this is apparently not what is meant by the question. The editor knows of no such work as the kind he thinks may be inquired for, but his understanding of the term will not take on a form so definite as to enable him to make a better answer.

**RULES AND USAGE IN COMPOUNDING.**—W. M. B., Kansas City, Missouri, writes: "There is a rule in the Standard Dictionary regarding the compounding of words which runs something like this: 'One of two words used together as a verb, an adverb, or any part of speech, is in such use not placed in accordance with a rule of grammar,' etc., which I do not understand, and would thank you kindly for your elucidation and elaboration of the same. Also, why wouldn't it be just as proper to write the word 'bluecoat' with a hyphen as without one—that is, 'blue-coat'? If this would not be proper, then why should it be made in the solid form?" *Answer.*—The rule in the dictionary follows a statement of principle, is introduced by a clause that plainly connects with it in sense, and has a word at the beginning which is omitted in the quotation. What is really said is: "The second principle requires compounding when one of two words," etc.; and the principle is that abnormal association of words generally indicates unification of sense, and hence compounding in form. Cases covered by the rule are such as "to halter-break a horse," where "halter" and "break" are not used in their regular order, and express one verbal sense, thus becoming one verb; and "in after-ages," that is, in ages after this age, where the preposition and the noun together make one noun. Elucidation or elaboration does not seem necessary, if only the rule as expressed be read with ordinary care. It would not be proper to write "blue-coat," mainly because the solidified form is used with approximate universality, as are also blueback, bluebird, bluebonnet, bluebottle, bluefin, bluefish, and many others. This usage is so nearly universal that it reasonably indicates a common understanding that such arbitrary application constitutes the intimate compounding that will not admit anything between the elements of the words.

**PERSONAL EQUATION.**—Subscriber, Colorado Springs, Colorado, suggests for this phrase a meaning that it can hardly have, as follows: "The only definition of the phrase 'personal equation,' as it is commonly used, I find in the Century, where, after a long paragraph defining its technical use in astronomy, is the following: 'Hence, any kind of tendency to error of a

determinate kind and amount peculiar to a given observer or reasoner for which it is possible to make any approximate allowance.' Is not the phrase often used more loosely than this? Does it not often mean merely 'personal element,' 'influence of personality'? 'In every great business the personal equation is a tremendous factor.' In such a sentence, which I have often seen, the Century's definition seems cumbersome and misleading. Is not the sense simply 'personal element,' i. e., 'the commanding influence of a personality'? This may be a long journey from the original meaning of the phrase, but it appeals to me as the meaning that is usually intended. Is this only a figment of my own understanding?" *Answer.*—It is not unlikely that many persons speak of a personal equation in a way that does not show knowledge of the real meaning of the words; but that does not make such use of the expression correct. Some recognition of the sense of the two vocabularies must be present to constitute a claim to legitimacy. Mere personal domination can not properly be denoted by words that have not in themselves any such meaning. The personal equation is a factor in every business, because all dealings between persons present problems of argument and agreement—the solving of differences of opinion or judgment. Reasonable use of the phrase must mean something that resembles the working out of an equation. Personal element, or commanding influence of a personality, is not only a long journey from the original meaning, but eliminates all trace of the sense of equation. One might almost as well call such personal influence the personal astronomy, as far as the real sense of the words used is concerned. The International Dictionary comes nearest to true statement of fact, in saying of the phrase, "sometimes applied loosely to differences of judgment or method occasioned by temperamental qualities of individuals." A real personal equation is not a tendency to error, but rather an establishing of equilibrium through allowance for error.

#### A TRIBUTE IN VERSE.

Admirers of THE INLAND PRINTER are not backward in expressing their appreciation in prose and cash, but to be stimulated to a degree of admiration that expresses itself in verse is not so usual with subscribers. Mr. A. K. Yerkes, of Seattle, Washington, sings this "lay of the case":

#### THE DADDY OF THEM ALL.

I've met all sorts of printers—  
From those who hit the ties  
To those who've worked as experts  
In plants that scrape the skies;  
I've met the frontier printer,  
Whose type was in a sack,  
I've mingled with the rushers  
And with the crackerjack;  
But those who've dazed and dazzled me  
Have tipped it to us hoyls  
They read THE INLAND PRINTER,  
Of Chicago, Illinois.

I've met them down in Texas,  
I've seen them on the plains;  
I've worked with them in 'Frisco  
And in Portland, where it rains.  
In every town I've ever struck  
I haven't spent a day  
But what I've met this up-to-date—  
This genius of display—  
This man who tells his hearers  
That the best of all his joys  
Is to read THE INLAND PRINTER,  
Of Chicago, Illinois.

#### CAN NOT RUN ESTABLISHMENT WITHOUT IT.

We can not run our establishment successfully without THE INLAND PRINTER, therefore, you will please find check for \$2.50 for the renewal of our subscription.—*The Century Printing Company, Lebanon, Pennsylvania.*



#### Notes and Queries on Electrotyping & Stereotyping

BY C. S. PARTRIDGE

**Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**ELECTROTYPEING.**—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metaling—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

**STEREOTYPING.**—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type. Suggestions for the Operating and Care of Machinery. Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

**GROWING TYPE.**—A correspondent inquires why type "grows." The type in question is used for stereotyping, and our correspondent complains that after the type has been stereotyped a few times it is found to be of uneven heights and is practically ruined. This is an old trouble and one that has been experienced by many printers and stereotypers. The cause is found in the fact that metal expands with heat. The type is usually locked tightly in a heavy steel chase, which prevents expansion in a lateral direction, and when heat is applied to dry the matrix the expansion takes a vertical direction. The remedy lies in providing room in the chase for natural expansion. When this is done the type will expand equally in all directions and in cooling will contract again to its original dimensions. A simple method of accomplishing this result is to surround the type with strips of soft wood, or at least to place a strip of wood between the side-sticks and the chase and between the foot-stick and the type. The wood takes the squeeze of the expansion and relieves the type from excessive pressure. Forms which are to be stereotyped should never be locked tightly. It is a good plan to loosen the screws after the form is on the steam-table. The writer has seen a heavy cast-iron, type-high chase, 2½ inches wide, broken—torn apart—by the tremendous power of expanding type. It is not strange, therefore, that type should be injured when subjected to such a strain, with no provision to take care of the expansion. It should be remembered that expansion is greater at a high than at a low temperature. Unless absolutely necessary to dry the matrix as rapidly as possible, as is the case with some newspaper pages, excessive heat should not be applied. A little care in this direction will add to the life of the type. Thirty or forty pounds steam-pressure on the table will not be nearly so likely to cause injury as eighty or one hundred pounds.

**RAPID ELECTROTYPEING.**—Dr. Georg Langbein, a well-known authority on electro-metallurgy, is the author of a recent article on rapid electrotyping, which in some respects throws some new light on the subject. His theories differ from those generally accepted, and some of his statements do not exactly tally with the experience of American electrotypers. However, electrotypers as a rule are not provided with accurate measuring or testing instruments and this fact should be considered in connection with the results obtained in different localities. Dr.

Langbein says that the copper baths containing on an average twenty-two per cent of copper vitriol and three per cent of sulphuric acid, which were used for electrotyping until the end of 1899, when employed with a maximum current of twenty-five amperes per square foot would produce copper deposits about .006 of an inch thick in four and one-half or five hours. Starting from the consideration that a larger quantity of copper could be deposited only by applying stronger currents, it became necessary to search for conditions which would permit such increase of current, and these conditions were found to be a greater percentage of copper sulphate and vigorous motion of the bath. He also found that the higher concentration of the bath necessitated its being maintained at a higher temperature in order to prevent crystallization of the copper sulphate. Complying with these conditions, Dr. Langbein found that he

ous motion of the solution is indispensable in rapid electrotyping to prevent spongy deposits. The method recommended as best for agitating the liquid is the air pump. On one point in particular we do not agree with the author. He states that "the proceeding so much in use to copper the molds with a neutral solution of vitriol and iron filings can not be employed in rapid electrotyping — on suspending molds which have thus been covered with copper, the coating burns, so to speak, owing to the high forces of the current, and no regular depositing takes place any more." It is safe to say that in American foundries the method mentioned of coating molds is always employed, and it is possibly due to this fact that "rapid electrotyping" is even more rapid here than in Dr. Langbein's establishment. So far as we know our electrotypers never have any difficulty in depositing on the coated molds, even



A MODERN VERSION OF THE FABLE OF "THE GRASSHOPPER AND THE ANT."

Drawn by Ryan Walker, New York.

could produce substantial deposits in one and one-half hours, and calls this "rapid electrotyping." The solution recommended by Dr. Langbein for rapid work is as follows: In a bath containing 100 liters (26 gallons) dissolve 24 kilos (15½ pounds) blue vitriol and add 0.2 kilos (about 14 ounces) sulphuric acid. The proportion of blue vitriol in this bath is so large that it will crystallize at ordinary temperature. To avoid this it is necessary to maintain a constant temperature of 26° to 28° Cent., which is equivalent to 112° to 116° Fahr. It will be noted that Dr. Langbein's solution is oversaturated with blue vitriol and at the same time contains a much smaller proportion of acid than is usually employed. The object of using a minimum quantity of acid is to avoid spongy deposits. With regard to the temperatures mentioned, the writer is surprised to know that successful deposits may be continuously obtained with a solution so warm, but it may be possible when a minimum quantity of acid is employed. Dr. Langbein states a fact that has long been recognized when he says that a vigor-

when the maximum current suggested is employed and the solution vigorously agitated. Dr. Langbein states that with a bath constituted as described by him a maximum current of about seventy-five amperes per square foot may be employed at a tension of six volts. With a current of sixty amperes per square foot he succeeds in producing shells .007 of an inch thick in from one and one-quarter to one and three-quarter hours. Generally speaking, these results correspond very closely to those obtained by American electrotypers where no special effort is made to produce rapid work; that is to say, there are comparatively few electrotypers, in the larger cities at least, who find it necessary to leave their molds in the bath more than one and one-half or one and three-quarters hours, and special rush jobs are frequently turned out in thirty minutes or less. Of course, such deposits are much lighter than those mentioned by Dr. Langbein and are only permitted for emergency jobs. The notable difference between the methods employed by Dr. Langbein for producing rapid electrotyping

and those in general use is that we have not found it necessary to concentrate the bath to any such extent as indicated above, to decrease the proportions of acid heretofore employed, or to work the bath at a higher temperature than 80° Fahr., or to abandon our process of giving to the molds a preliminary coating of copper by the use of iron filings. It is possibly due to the latter fact that we are able to improve on or at least equal the time made by Dr. Langbein, for without preliminary coating considerable time is lost in covering the mold.



## Process Engraving Notes and Queries

BY S. H. HORGAN

**In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstaedter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M., in the Birmingham Municipal School of Art. Elements, principles, and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$4.50.

DRAWING FOR PRINTERS.—By Ernest Knauth, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in light-brown buckram, gold embossed; 140 pages, \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

PERCHLORID OF IRON.—Engraving Company, New York, asks: "Will you kindly tell us by return mail what is the trouble with our copper enamel solution? It is not reliable. Sometimes it softens up in the persulphate of iron. Our etchers can not locate the difficulty, though they attribute it to the chlorid of iron which we buy now in solution. The demand on us for exceedingly fine screen half-tones has necessitated the use of an extremely thin coating of enamel, and we were compelled to buy our chlorid of iron in solution, instead of in lumps, to get a reliable etching solution. It will be worth hundreds of dollars to us to locate our trouble."

*Answer.*—The reason your query was not answered by mail was: For a matter of so much importance to you as this information, you might at least have enclosed a stamp for a reply, but the rule is to reply to queries of general interest

only in this column. Your difficulty is not with your enamel. The formula is all right. The trouble comes from the iron which is probably too acid. Better get the lump perchlorid of iron. That made by Seldner & Enequist, Leonard and Richardson streets, Brooklyn, can be recommended, or Merck's will answer, and dissolve it yourself to a saturated solution. Then take what you require and dilute it with water until, by hydrometer test, it is of the proper strength for etching. There is no danger of iron solution made from the lump being too acid. Besides being cheaper, it is more satisfactory in many ways.

THE A B C OF PHOTO-MICROGRAPHY.—W. H. Walmsley, an authority on the application of photography to the microscope, has written a practical guide to beginners in that fascinating work. In this book he describes the manipulation of dry-plate photography so well that it is good reading for any photographer. There is one hint he gives for preventing halation which it would be well for half-tone workers to take advantage of. It is to procure some sheets of thin, dead black paper and have been cut into pieces slightly smaller than the glass on which negatives are to be made. Saturate these sheets of black paper with glycerin, and, after sensitizing a collodionized plate, squeegee one of these sheets to the back of the sensitized plate before placing it in the holder. The result will be the doing away with the reflections from the back of the negative glass, which is called halation. This use of black paper backing will be a valuable aid to the photographer when copying fine pen-and-ink lines on white paper, or to the half-tone photographer when photographing copy containing strong contrasts of black and white. This book of Mr. Walmsley's is published by Tennant & Ward, New York, the publishers of the *Photo Miniature*. Price, \$1.25.

HOW TO PRESERVE LENSES.—Messrs. Taylor, Taylor & Hobson, Limited, New York, makers of the Cooke lenses, send a pamphlet on "The Principles of a Lens' Action," in which they give this advice toward preserving lenses: "Lenses should be kept in a pure, dry atmosphere, away from dust and damp. These impair the perfect polish of high-class instrument, and by scattering some of the light which passes through, produce a degree of 'fog' in its images and negatives. Use an old, clean cambric handkerchief to remove dust. Never rub the glass, nor use whiting, leather, flannel, paper, or anything likely to contain a particle of grit; but only brush it lightly with such a smooth, soft duster as the clean old cambric handkerchief. Hold the lens inverted and wipe the under side so the dust may fall away from it. A visible speck on the lens is of less importance than an invisible and general imperfection of polish, or a film of fine dust or moisture. Lenses should not be left before a fire nor in the sun to become unduly heated; nor should they be so cold, when used in a damp atmosphere, that moisture is condensed upon their surface. To guard against a frequent cause of fogged negatives, and to secure the full effect of a high-class lens, the inside of every camera should be quite black and free from any trace of glossiness. This important matter is too commonly neglected."

THE KURTZ PATENT IN THREE-COLOR PRINTING.—I met a member of one of the leading photo-engraving firms in New York, who said: "Mr. Horgan, that statement you make about preventing pattern in three-color, in the new edition of Jenkins' book, is worth thousands of dollars to my firm. We have been threatened with prosecution by the 'Three-color trust,' but your statement knocks their claim higher than Gilderoy's kite." This is the statement he referred to; it is found on page 152: "To Prevent Pattern in Printing Three-color.—In Richmond's Grammar of Lithography, pages 170 and 171, ninth edition, 1886, will be found instructions for laying down line tints, for color-printing in three colors, in which it is stated: 'The direction of this second series of lines is very important, and must make an angle of sixty degrees with those first trans-

ferred. The third transferring is then done, and the result should be that the lines coincide in direction with the three sides of an equilateral triangle. The reasons for putting the lines so exactly in this direction is that the production of any set pattern is thus avoided.<sup>1</sup> Ives used this disposition of lines in his three-color block printing of 1881. Without apparently knowing this, Albert, in Germany, patented the use of lines at sixty degrees in 1891. Du Hauron, unaware of its having been used before, received a patent on it in France in 1892, and Kurtz, thinking it an original discovery with himself, obtained a United States patent on it in 1893. So the angle of sixty degrees, which lithographers found generations ago for laying down tints, is the proper one for the three-color blockmaker of to-day."

**DRY ENAMEL PROCESS.**—C. Real, in "Penrose's Pictorial Annual," gives away the secret of the dry enamel process, for which big prices are asked. He adds: "Not that I advocate it, or think it superior to the glue process. On the contrary, after considerable and exhaustive trials, I do not think that the fish-glue enamel process can be, or will be, displaced by this much-boomed dry enamel. Here is the formula:

1. 32 parts of water,  
24 parts of albumen,  
Mix well and add:
2. 48 parts of water,  
4 parts of bichromate ammonia,  
10 parts of pure sugar candy.  
When this is well mixed with No. 1, add finally:
3. 8 parts of water,  
1 part of chromic acid,  
 $1\frac{1}{2}$  parts of liquid ammonia.

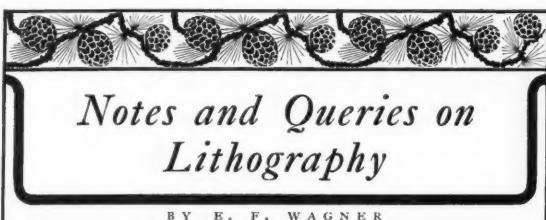
It is, of course, understood that instead of the sugar, dextrin in a corresponding quantity may take its place, or be combined with the sugar, or, finally, any other hygroscopic substance may replace either of these. After coating your plate with the well-filtered mixture, thoroughly warm plate and negative. Put while still warm in the printing-frame and print. After the completion of this operation allow your plate to stand in a room lighted by ruby or orange light. It is of the greatest importance that you keep this room, summer and winter alike, at the same temperature and the same state of humidity. The latter may be insured by the use of a spray or by simply placing a wide bucket full of water in the room. The amount of moisture contained in the air can be read off by the use of a hygrometer. When it is thought that the plate has absorbed sufficient moisture, development should proceed. By means of cotton wool, or a very soft brush, carefully apply stannate of soda to the exposed surface of the plate. This will adhere to all unexposed parts, and the picture will stand out in a yellowish brown tint on a white ground. Carry the powder to and fro over the plate until development is deemed complete. It may be hastened by breathing carefully on the plate, or by this means some extra hard shadows or other parts which need further development may be also brightened up. This in brief is the whole operation. Let me add that if the finely powdered stannate is carelessly handled, and the dust allowed to fly about the room, it may prove injurious to the health of the workman. At any rate it will be far safer to use carbonate of magnesia instead, which in every respect works as successfully as stannate. When the developed plate has been burned in and cleared in a solution of bichromate, development can begin."

**AN APPRECIATION OF JENKINS' PHOTOENGRAVING.**—*Process Work*, of London, gives nearly a page to a review of the new edition of Jenkins' work on Photoengraving, from which the following extracts are taken: "As an exposition of the processes of photoengraving practiced at the present day in America, we know of no better book than 'A Manual of Photoengraving,' by H. Jenkins, which now enters on a second edition. American methods do not differ in principle from

English and Continental ones, but are chiefly distinguished for economy of apparatus, and simplicity of operations. There is no tendency on the part of the American photoengraver to depart very far from a well-beaten track, and his work becomes good because of a constant repetition of a fixed routine. There is considerable wisdom in such a course from a business point of view, but it is not calculated to make the trade progressive. \* \* \* We fancy our American friends are beginning to find out the inherent weakness of their system, for the author of the above-mentioned book has recognized 'the importance of the study of the scientific laws upon which the practical work is based,' an importance which, he says, 'can not be too strongly emphasized.' 'It is the possession of this knowledge that makes the difference between the intelligent investigator and the rule-of-thumb workman, and the student is urged to give ample attention to these fundamental principles.' Accordingly there has been added to his book considerable elaboration of the principles of the half-tone process and a chapter on the action of light on the sensitive salts, treated from a chemical point of view. The author has also enlisted the aid of Mr. F. E. Ives, who succinctly expounds the half-tone and trichromatic theory in a couple of chapters; and also of Mr. S. H. Horgan, the editor of 'Process Notes' in THE INLAND PRINTER, who has compressed into the smallest possible compass the leading points in three-color negative-making for colorwork. Mr. Horgan writes as a process man for his brother process men, and we are quite certain the practical man will be unable to find fault with the information given, but will, on the contrary, be afforded many useful hints. No formulæ are given for making color screens or sensitizing plates, nor is any such information necessary in these days when properly standardized filters and color sensitive plates or collodion emulsion can be so readily obtained. How much more fortunate is the color worker to-day than say seven years ago, when Mr. Horgan studied out a color process for himself suited to the fast web presses of the New York newspapers and successfully applied it. For the rest the book is eminently practical and explicit, well suited to the beginner, and also useful as a book of reference for the advanced worker. The chapter on line etching by the dragon's-blood process furnishes the clearest instruction we have yet seen for this process. The chapter on printing and etching half-tone is also directly to the point. Full formulæ and instructions are given for wet collodion half-tone negatives by the most approved method. An appendix of useful hints, tables, etc., brings up the book to 169 pages, making with the illustrations (which are well selected to represent the various processes) a very substantial volume. There is a well-executed frontispiece in three colors, the consecutive printings being also shown. A series of small cuts showing the rulings of half-tone screens generally in use from 60-line to 200-line, is very useful for purposes of comparison. Altogether the book is the most interesting manual on photoengraving we have had the pleasure of perusing for some years past, and we must compliment the author on having done his work so thoroughly and conscientiously. The Inland Printer Company, who are the printers and publishers, are likewise to be commended for their admirable execution of the volume. The price of the book is \$2, and can be bought in this country from us for 8s. 6d."

#### APPRECIATES A GOOD THING.

I have neglected my subscription to THE INLAND PRINTER for two or three months, but now enclose \$1.25, for which please enter my name for another six months. Any man who attempts to conduct a printing business along modern and artistic lines, and wants to keep pace with the most progressive of the craft, can not afford to be without THE INLAND PRINTER. We always procure it from some news-stand when our name is not on your list.—D. F. Cochrane, *The Hartford Day Spring, Hartford, Michigan.*



**Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

FANCY LITHOGRAPHIC STIPPLING.—Miniature heads, executed by pen stipple, by Mr. L. D., of the art establishment of S. & Son, New York, are wonderfully fine examples of what we may call fancy lithography.

PORTRAIT ENGRAVING ON STONE.—Some portraits engraved on stone by the M. F. A. Company, Milwaukee, Wisconsin, are exquisite specimens of technic and modulation. The linework and the variety of manipulation, star-shaped stipple dots, etc., are admirable.

SOME SPECIMENS OF LITHOGRAPHY RECEIVED DURING 1902.—We must apologize to a number of our correspondents sending specimens of lithographic, stipple, Ben Day engraving and processwork, for not having taken note of these matters before, owing to lack of space.

THREE-COLOR WORK BY HAND.—H. A. T. & W., New York, send a crayon portrait done on stone in three colors (subdued red, yellow and blue). Here the lithographer exhibited his skill in tone values, and demonstrated that the three-color process can be executed by hand.

SPACE does not permit us to mention many specimens of lithography, consisting mostly of labels, commercial work, printing on celluloid, wood, iron and even glass, but mostly of subordinate merit, except perhaps some large fashion plate-work, executed in a series of warm grays, printed on a multi-color press, and which we can pronounce as very successful as far as the work of the machine is concerned.

SOME SKILLED PROCESSWORKERS.—Mr. K., of the B. L. Company, New York, submits proofs of ancient weapons, etc., lithographed by his peculiar photo-process on stone, which are unique in their simplicity of treatment and power of effect, considering the economy of means employed. Professor F., of the A. E. Company, New York, shows a three-color chromo, a large female bust picture, in which the professor himself has made the three negatives, retouched, exposed and developed the plates, made the proofs and run the edition of several thousands on the steam press himself. If I had not seen the process throughout, I would have declared the grain to be "lichtdruck."

A NEW STUDIO FOR LITHOGRAPHIC GRAIN PROCESSES ON ALUMINUM.—Other specimens by our new ally in process lithography, Professor Ippers, who has just started an experimental plant in New York, also show grain lithographic process direct on stone, of a wonderfully clever kind, more open than Professor F.'s and therefore more acceptable to the average lithographer, transfigurer and pressman for printing. The former follows the method of producing a grain on the sensitized impression, the latter adheres to the emulsion grain in his work.

BLUE A DANGEROUS COLOR IN ART.—C. D., Baltimore, Maryland, sends a plow show-card for criticism. The design,

as far as drawing, form and technical execution are concerned, is good, but the *coloring* is decidedly off. The subject of an advertisement such as "chilled steel plows" should not be carried so far as to find expression in disturbing with harsh blues the harmony of a natural color scheme. If blue was desired this could have been obtained with perfect accord by carrying out the picture in a trio or quartet of blues. But to place a large blue plow in the front, a man in blue blouse and jeans in the middle distance, and a blue sky terminating in a red winter sunset effect in the distance, with alternate patches of blue in a sign, in the lettering and in the border, is carrying the idea of "chilled steel" too far—it is repulsive and out of harmony. Blue must be used judiciously. If it is not handled right it may prove a *poison*, as it did in this case, killing the life of the picture.

CELLULOID DRYER OR SICCATIVE.—F. G. C., Akron, Ohio, writes: "Could you recommend to me a good recipe for making a *dryer* to mix with ink for printing on celluloid?" Answer.—In order to make the printing-ink hold fast on celluloid it is necessary first to prepare its surface with a fine grain. The dryer can be made by boiling together for several hours one quart linseed oil, 375 grams of gold litharge, 375 grams lead oxide, 500 grams cologne earth; which can later be thinned to suit the printer, with turpentine. After the ink is dry a varnish should be applied to render the work indestructible and give it that rich, glossy appearance so appreciated in products of this kind.

POWER OF BEN DAY FILMWORK.—A card executed in five printings by the Ben Day films is sent for criticism. The treatment is in flat tones, in the modern poster style; the various tints and shades of dark and light reds, blues, yellows, orange, purple, greens, browns, grays, olives, drab, buff and flesh are combined in an admirable manner. The lithographer who placed the work on stone was a good technician and understood color values, but he showed less appreciation of the dash and vigor of line which must have been part of the original sketch. The printing is done beautifully, register is perfect, and the colors are clear and pure. Printed in the art establishment of G. B. & Co., New York.

PRINTING TYPE FORMS ON TIN OR METAL.—Type Printer, Cincinnati, Ohio, writes: "Is there any possibility of printing type letters on tin? I would be very thankful if you could advise me if it is possible, and how to proceed." Answer.—The writer does not state whether he wishes to print on the plain tin surface or upon a coating. If a durable piece of work is desired the tin should be first coated as described below, and, after printing, then baked in an oven or varnished. If the plain tin is to be used, clean the surface first with a diluted solution of nitric acid and print from a form of hard rubber, gelatinic roller composition, etc. (have a cast made of your type), use a lithographic ink as stiff as it can be worked and add as much dryer as possible. When the impression is dry, it can be covered with a coating, half and half of copal and dammar varnish. If the tin is to be coated first, use a paint composed of white lead and linseed oil varnish, thinned in turpentine; a second and third coating can be given after the previous coating is dry; in that event let the last coating be zinc white. The coating of paint has a certain amount of elasticity, enabling the use of regular type letters, provided the pressure is nicely adjusted. The backer on tympan must not be too soft. The ink should be the same as recommended above for the plain tin. In using the ordinary type, however, it is necessary to roll up the form, with the ink very consistent, and allow it to dry well; then begin printing from the inked and dried surface of the types. Use turpentine when it becomes necessary to reduce the ink on your rollers. The lithographic method of printing on tin is accomplished in an indirect way, from a hard rubber cylinder. Finally, decorating of tin or sheet iron can be done by the decalcomania process, i.e., printing upon a starchy coated paper, and then transferring

this print upon the tin. The preparation of this paper has been described in these columns before.

**HYGROSCOPIC PRINTING-INKS FOR PRINTING LITHOGRAPHICALLY WITHOUT DAMPENING.**—The question of producing a printing-ink for surface printing which would enable the printer to do away with dampening rollers on the litho. press and thus print just as fast as with the type press has occupied experts for many years and it seems their efforts have at last been crowned with success. The "Wharf-litho" process is claimed to be carried on by a preparation of the plate with substances which make it unnecessary to dampen the plate. Still the plate requires a certain relief etching, and the process is therefore not practical on aluminum. Now it is claimed, under D. R. P. 128,180, by Simon Wechsler in Vienna (*Freie Kunste*, 1902), that certain colors, to which are added glycerin and varnish, soda and cream tartar, with turpentine, will produce inks that will dry quickly on paper, will only set off on the printing complex and not on the clear plate, and will, therefore, print without moisture on the plate and yield sharp impressions, and work well from the rollers. The description given in the patent is as follows:

1st. Dissolve the regular printing-ink under heat (before grinding), with the usual quantities of resin and linseed oil, known to every printer. The mixture for use, to render the ink hygroscopic, is done by taking

400 parts glycerin, add  
400 parts varnish,  
30 parts soda,  
15 parts cream tartar,  
160 parts turpentine.

The claims are as follows: 1st. The mixing of colors with varnish and glycerin in order to enable the printer to work from stone or litho. metal without dampening. 2d. An addition to printing colors of cream of tartar to render the colors as described before, and sharp on the impression. 3d. An addition of turpentine, rendering the colors, as mixed under 1st and 2d, elastic and pliable, and to prevent such colors from hardening.

**TO MAKE FINE OR COARSE GRAIN SCREENS FOR PROCESS LITHOGRAPHY AND MULTICOLOR PRINTING.**—According to a patented process (of D. R. P. 129,641, Cr. 15, by Friedrich Hemsath) a finely grained gelatin plate can be rendered stronger and receive more force in its heavier parts without destroying the more delicate and finer tints. In addition it is

original reduction of the subject, as related to the final printing-plate and its subsequent enlargement to its ultimate size, is the basic principle, because only in this manner can a suitable plate for lithographic steam-press printing be produced, having no smudged grain, and at the same time showing all detail and fine texture in its respective parts, thus preserving completely the harmony of the picture. This process is of great importance for three-color and multicolor printing, making it comparatively simple to produce the various printing-plates in register from one or more negatives.

#### A PIONEER CALIFORNIA PRINTER AND JOURNALIST.

BY WILLIAM E. LOY.

**T**HE race of pioneer California printers is nearly exhausted. As a class they were intelligent, energetic, ambitious, the kind of men to build a business and a commonwealth at the same time. One can but wonder how they succeeded so well at so great a distance from the source of supplies, when workmen were scarce and wages fabulously high. The disastrous fires which swept San Francisco in the early fifties invariably destroyed the printing-offices, but with characteristic American push they gathered together such fragments as remained from the ruin and began business again.

The last of these pioneer printers to join the silent majority was Abel Whitton, who died December 2, 1902, at Livermore, California, whither he had gone, hoping the elevation and mildness of the climate might prolong his years, at the ripe old age of eighty-two. He came to San Francisco in 1850, and at once found employment at his trade. Those were the days when compositors were paid as high as one dollar and fifty cents per thousand, and the weekly scale was seventy-five dollars. He soon formed a partnership and opened a printing-office, and for several years thereafter the imprint of Whitton, Towne & Co. was a common one in San Francisco. Prior to this, however, as foreman in the office of F. A. Bonnard, he brought out the first number of *The Pacific*, a religious and family weekly. The new firm of Whitton, Towne & Co. continued to print this paper for a number of years, and it has the distinction of being the only publication of 1851 which survives to-day.

In 1856 Mr. Whitton was associated with James King, of William, C. O. Gerberding, and James Nesbitt in launching the *Evening Bulletin*, in the troubous times of the second vigilance committee. King was assassinated for his free criticism of the lawless element, and the vigilance committee hanged the assassin and his accomplices for the crime. This resulted in a reorganization of the *Bulletin* company, and Mr. Whitton was next interested as proprietor and publisher of the San Francisco *Daily Morning Times*. Afterward, in 1859, in conjunction with Columbus Bartlett and H. C. Williston, he was engaged in the publication of the *Victoria Gazette*, the first newspaper printed on Vancouver Island. Later he returned to San Francisco to again enter the field as a printer, then he tried ranching in Sonoma county, and finally he took charge of the printing-office connected with the University of California, a position he held for twelve years. During his residence at Berkeley, where the university is located, he was a member of the first board of town trustees, and the first president of that body.

Abel Whitton was born at Alfred, Maine, December 11, 1820. He was descended from the original ancestor of the Whitton family in America, who came over about 1650, and settled at Hingham, Massachusetts. Prior to the Revolutionary



"LITTLE MISS DIMPLES."

claimed that the largest sizes are admissible, the manipulation resting upon the enlargement of a normally fine gelatin grain or "lichtdruck" plate. This enlarging of the rolled-up gelatin print may be accomplished by photography or in the mechanical rubber reducing apparatus. The negative from the subject is made purposely a little smaller than the engraving or printing-plate is to be. This negative is copied upon a "lichtdruck" film, which, after rolling up with ink, will present a positive, the tones of which are rendered in a full grain. (This grain of course is produced in various known ways by addition of chromo gelatin, or by development after copying.) Then by enlarging this rolled-up print to the desired size, is obtained the negative intended for reproduction. The



ABEL WHITTON.

War the family moved to Maine, settling near Kennebunk first, and later at Alfred. Abel Whitton was left an orphan at the age of nine years, when he went to live with an older brother. In 1833 he saw an advertisement in the Great Falls *Journal*—“Two boys wanted to learn the printers’ trade.” He applied for the place, and though so young and small of stature (he was but thirteen and small for that age), he was given the place. As was then the custom, he lived in the family of his employer, where he was well treated. The next year he left the office and went to the South Berwick Academy, and while pursuing his studies found occasional employment in the office of the South Berwick *Republican*, a newspaper started by John P. Hale, a noted New Hampshire statesman. After leaving the academy he went to learn the printer’s trade in earnest, and in July, 1835, he engaged himself with Mr. Wadleigh at Dover, New Hampshire, where he remained for nearly seven years.

In January, 1842, Mr. Whitton went to Boston and found employment in the printing-office of Samuel M. Dickinson,

practical demonstration by befriending and advising those who sought his counsels. His life was a useful one in many ways, and those who knew him best attest his manly, honorable career. Although little of his time was occupied with editorial work, he was a graceful and trenchant writer on any topic which engaged his attention.

#### THE NEW TRANSPACIFIC CABLE.

The launching of the transpacific cable at San Francisco is an incident of national importance, and of no less value to the printing and publishing interests of the country than its commercial well-being. This enterprise was planned and begun by the late John W. Mackay, but he did not live to see its completion. The program contemplated the splicing of the shore end at San Francisco December 12, 1902, but owing to adverse winds and tides it was deferred until the 14th. On the morning of that day, everything being in readiness, the steamer Silvertown stood out to sea at a distance of six miles from



First buoy brought ashore attached to end of cable, San Francisco,  
December 14, 1902, at 9:55 A.M.

Cable on shore ready for splicing. Engineer in charge at right.

Christening ceremony by daughter of Governor Gage.

#### LAUNCHING OF THE NEW TRANSPACIFIC CABLE.

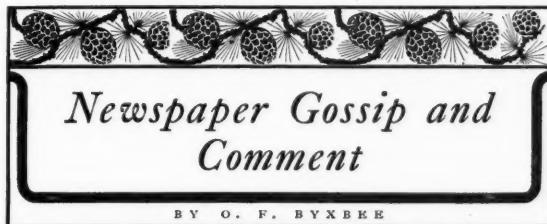
From photos by J. G. Heermance.

then probably the best in that city. He arose to the position of foreman, but in 1844 he was induced to embark in a newspaper venture, of which he has written: “Perhaps it was from too good an opinion of my ability that I was inveigled into starting a paper in Newburyport, Massachusetts, in 1844, during the heated contest for the presidency between Henry Clay and James K. Polk. The Democrats won, and that meant ruin for me. I was compelled to give up to another young man as inexperienced as myself.” After this failure he again worked for Dickinson in Boston until his attention was attracted to California as a new and inviting field, whither he journeyed at the close of 1850.

Mr. Whitton early formed the habit of reading and study, and even when an apprentice he spent all his spare time in that occupation. He thus became an all-around well-informed man, and having a retentive memory he was always informed on the general news of the times. One distinguishing feature of his long and useful career was the kindness and interest he always showed in young men, particularly those with whom he came in contact in the printing-office. Of this interest he made

shore, while a tug with sufficient cable aboard came as near as possible to shore and dropped a buoy with the end of the cable attached. After sundry delays it was successfully hauled on shore, and attached to the instruments placed at a point selected for the purpose. Besides the engineer and assistants in charge of the work, there were present C. H. Mackay, president of the Pacific Commercial Cable Company, and son of the late John W. Mackay; Henry T. Gage, governor of California; Eugene F. Schmitz, mayor of San Francisco, and other prominent citizens of California and San Francisco. After the shore end had been duly connected, the daughter of Governor Gage broke the traditional bottle of champagne, the throng of citizens broke into cheers, and the tug proceeded with her cargo of more than six miles of cable to the Silvertown. The splice was quickly made from the tug to the steamer, and she put to sea. Messages were received daily from the steamer, telling of her exact location and the progress made, until Diamond Head, at the entrance of Honolulu harbor was sighted. Then there was suspense for several days, until the instruments were landed at Honolulu and set up, when our new territory of

Hawaii was in communication with the mainland of the United States. The first messages were congratulatory ones to President Roosevelt and other distinguished persons, and now the working of the cable is an established fact. As is generally known this cable will be continued by the way of Guam, one of the Ladrone Islands, to Manila. The United States will then be in direct communication by a cable owned and operated by Americans with its various island possessions.



**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**CHALLEN'S LABOR-SAVING RECORDS.**—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

**CONTESTS IN TYPOGRAPHICAL ARRANGEMENT.** Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

**GAINING A CIRCULATION.**—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

**ESTABLISHING A NEWSPAPER.**—By O. F. Byxbhee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

**WRITING FOR THE PRESS.**—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, \$1.

THE Albion (Neb.) *News* now occupies its own building, a two-story brick structure, forty feet square.

**Live Coals**, Mercer, Missouri.—Just a little more impression is all that is needed to make your paper neat and attractive.

WITH the last issue in 1902 the Geneva (Ohio) *Times*, as a weekly edition of the *Free Press*, was discontinued, and the daily is now known as the *Free Press-Times*.

THE St. Johns (Mich.) *News* enjoys an unusually large advertising patronage. Its regular issue of November 27 consisted of sixteen pages and contained eighty-one columns of attractive ads.

**TOM KRISHER**, North Manchester (Ind.) *Journal*.—Out of sixteen items in a half column of locals, only four are real news. Also refer to criticism of the *Journal* in this department in November.

THE Westerly (R. I.) *Sun* has been established nearly ten years, and during all that time has been issued every Sunday afternoon, being the only evening paper in America not published on Saturday.

THE Goshen (N. Y.) *Democrat*, after being conducted by the same men for twenty-five years, has been sold three times in the last six months. Its present owners are John B. Scott and George F. Gregg.

R. S. CUNNINGHAM, Moberly (Mo.) *Democrat*.—The ad. display on the *Democrat* is very good, and is about the only creditable thing about the paper. Less than ten columns of reading matter in a five-column quarto is certainly not enough, and a good portion of this is of a general nature, instead of news. Under "Local and Personal" there are fifty-two items,

but only fifteen are news. The presswork is fair, and would appear much better if the column rules were not so badly worn.

**OWENSBORO (Ky.) Messenger.**—News features are well handled and ads. neatly displayed, but the presswork should be improved. The color is particularly bad and in some places more impression is needed.

**OCHIEVEDAN (Iowa) Press.**—Ad. display is all clean cut and creditable, although the principal line in some cases should be a little more prominent. Commandable care is shown in the make-up, and presswork is good.

**WILMERDING (Pa.) News.**—The double-column box heads, referred to in my December criticism, have been remedied and there are now no apparent defects in the *News*. It is an exceptionally commendable paper.

FIFTY years ago the Washington *Star* made its first appearance. To commemorate this unusual anniversary, that paper issued a "Fiftieth Anniversary Edition" of 114 pages, including a nicely illustrated magazine supplement.

**JACKSONVILLE (Ill.) New Era.**—The "Industrial Number" of this weekly journal, published at the Illinois Institute for the Education of the Deaf and Dumb, is a nice piece of printing. Its only weak point is in the distribution of ink.

**WILL O. GREEN, Monroe County Mail**, Fairport, New York. The larger heads on correspondence is certainly an improvement. To get together four columns of local paragraphs each week in a town of less than three thousand is good work.

HERE is a portion of an ad. from a California weekly (No. 1). Would it not be a good plan to require printers (?)

**SHOES! CLOTHING!**  
DIRECT FROM FACTORY.  
**Honest Goods! Nothing Shoddy!**  
BUY AT HOME! WE CAN SUIT YOU!

**TRY US!**  
BOCHDALE CO. J. S. RANDALL,  
Manager.

No. 1.

to pass an examination before they are allowed to put type to paper?

**Whiteside Sentinel**, Morrison, Illinois.—A nine-column paper, very nicely printed and containing an unusual number of short news items. If these were nicely graded, with a lead between the paragraphs, it would be an improvement. Ads. are neat and attractive.

**THE Waterbury (Conn.) Republican**, under its new ownership, is meeting with marked success, having increased in circulation from two thousand to five thousand in a single year. A faster press and an additional Linotype became necessary, and these were added in January.

**LINELLE (Iowa) News.**—Good taste is shown in the ads. and your paper is well printed. In the publisher's announcement the words, "Proprietor and Publisher," should be considerably smaller, and paid items in the local column should at least have some distinguishing mark.

A copy of the Mendon (Mich.) *Globe* has been received, marked "A Horrible Example." About the only portions that can be read are the title and "Volume 28." If the same man has been running the paper for twenty-eight years, he certainly has not advanced in his knowledge of typography very rapidly.

**EMERSON DE PUY, Iowa Trade Journal**, Des Moines.—The first number of your new monthly is worthy of much commendation for its practical contents and its appearance from a mechanical standpoint. The make-up is excellent and so is the presswork, aside from the results obtained from three or four vignetted half-tones. The use of three pages for intro-

ducing the paper was rather excessive, but as you will not have occasion to repeat this we will let it pass.

J. D. PARRISH, Lawrence (Kan.) *Journal*.—You have the right ideas of artistic display, although you are inclined to exaggerate the value of figures in display—an example of this is shown in the ad. of Shearer & Co., reproduced herewith (No. 2).

STERLING HART, *Cherokee County Banner*, Jacksonville, Texas.—When your ads. were criticized last June a few defects were noted, but these have entirely disappeared, and no better display could be desired than that which now appears in the *Banner*. The paper is carefully made up and nicely printed.

J. L. LAWLESS, Lamar (Colo.) *Sparks*.—I note considerable improvement in your paper since it was criticized nearly two years ago, and it has also been enlarged. Ads. are neat and the general appearance is good. The outside pages are nicely printed, but a few of the column rules are not brought up on the other pages and the impression as a rule is a little light.

R. E. D., CHATHAM (N. Y.) *Republican*.—Your issue of December 10 is a very creditable one. Ads. are all neatly displayed. The presswork on the second section is good and considerably better than that on the first, where there is slightly uneven color and impression, and leads and slugs have been allowed to work up. Items of correspondence should be graded.

THE Ocheyedan (Iowa) *Press* says that an editor announced that he would write an article on "Hell, and Who Will Be There." Since then he has received letters from one lawyer, two bankers, three newspaper men, four hotel men, one barber and four druggists, threatening to stop their papers and sue him for slander if he should dare mention any names.

ROSWELL (N. M.) *Record*.—Your sixteen-page edition is remarkable for its good presswork, particularly on the half-tones, printed on ordinary news-stock. The paper is filled with interesting matter, carefully made up. Nearly all the ads. are neatly displayed, although there is a tendency toward crowding with large type, as shown most particularly in that of Samuel Brown & Co.

R. D. PALMATEER, Waterford (N. Y.) *Times*.—The single-column head on local items is neat and answers every purpose, but I would run these items all in the first two columns, with the headed articles arranged according to size, largest first, in the next two columns. A double head placed on the most important news article in each issue and run at the head of the third column would be an improvement.

SARATOGA SPRINGS (N. Y.) *Saratogian*.—The special illustrated supplement to the issue of December 6 was an exceptionally fine piece of presswork. The illustrations of the paper's new home and equipment show up nicely and give a good idea of a modern newspaper plant. Very few borders are used on the ads. in the regular issue, and while proper display is given they lose much of the attractiveness gained from more modern ideas.

Nemaha County *Herald*, Auburn, Nebraska.—I said some nice things about the *Herald* last August, and the only defect mentioned has now been remedied. The large number of ads. enclosed with the *Herald* are exceptionally fine specimens of display, and two are reproduced herewith (Nos. 3 and 4). There is just enough displayed in these to make them attractive and artistic. In No. 4 it would have been better if about four points more space had been run on either side of the body matter.

EDWARD W. STUTES, Spokane, Washington.—The December number of the *Northwest Homeseker and Investor* is fully as neat as previous issues. It is seldom that such a large number of ads. are seen together without several creeping in that are not creditable specimens of display. The ad. of Crabbill & Young (No. 5) was a most difficult one to display, owing to the large amount of matter, and there is only one that is not

particularly creditable—that of Phil T. Becher, headed "The Best Country on Earth Is Eastern Washington." It is surprising that there were not more of this character, considering the rapid composition.

VENABLE & VENABLE, Payette (Idaho) *Independent*.—Your paper demonstrates how attractive the first page of a weekly can be made by the use of display heads, a point which I have repeatedly emphasized. Besides this the *Independent* is very nicely printed and has excellent ads. It is remarkable what a large amount of news you secure in a town of but one thousand people. You are running two heads, "News in Brief"; would it not be possible to put all paid items under one and all news under the other?

W. L. WHITFORD, *Madison County Leader*, Morrisville, New York.—A nine-column page is unwieldy to handle in an artistic manner, but you are doing very well. Head rules on the first page should be transposed, and avoid running two cuts side by side. Where this occurs in plate matter, saw one out and place it higher or lower in the page. Ads. are neat, press-work good, the make-up throughout shows commendable care. If you can get permission to grade the items of correspondence it would be a further improvement.

H. E. HOGUE, Eaton (Colo.) *Herald*.—It is surprising that a paper the size of the *Herald* (twelve five-column pages), with a supplement of fifty-four pages (9 by 12) and cover, could be successfully printed in a town of only one thousand people. Both the paper and the supplement, issued in celebration of Eaton's tenth birthday, are well patronized by advertisers and are filled with news and interesting descriptive matter. Ads. and make-up are very good, while the presswork would be improved by the use of a little more ink.

ANTHONY (Kan.) *Bulletin*.—It is just two years since the *Bulletin* was criticized, and it continues to be a very neat paper, particularly in ad. display and presswork. Panels similar to the one reproduced (No. 7) are used to considerable extent and the result is very pleasing. In this instance it would have been better to use a different letter for the body of the ad., and this would have brought out the matter in the center panel by contrast. The first page of the *Bulletin* would be improved by the use of some larger headings at the tops of columns.

WALLACE B. SALTER, publisher of the Opelika (Ala.) *Post*, sends the proofs of six galleyes of leaded 10-point, thirteen ems wide, fifteen thousand ems in all, which was set by one of his compositors, F. M. Kennedy, in ten hours. There are a little over seven hundred and thirty justifications made in six hundred minutes, which is fast work. I know a compositor who would, a few years ago, make five hundred brevier justifications, thirteen ems measure, in four hundred and seventy minutes, six days a week, and correct his proofs, but have heard of no better record for 10-point.

FARIBAULT (Minn.) *Journal*.—The ads. in the *Journal*, upon which criticism is requested, are all exceptionally well displayed, there not being one which could be designated as containing serious fault, so far as arrangement and type are concerned. Occasionally, not the best judgment is shown in the selection of lines for prominence that will be best from a business-bringing standpoint, as well as artistically. Specimen No. 6 shows an ad. that is neat in its display, but there is nothing to attract customers. It was intended to catch the trade of Christmas entertainment committees, and should have been displayed accordingly.

IRWIN (Pa.) *Republican Standard*.—The paper is well filled with news and has a good advertising patronage. The make-up and ad. display are well handled, while a little more ink, evenly distributed, would improve the presswork. The first-page date line should have more space between the words, and the display heads, while typographically neat, are not well written. "The Influence" does not make an attractive first

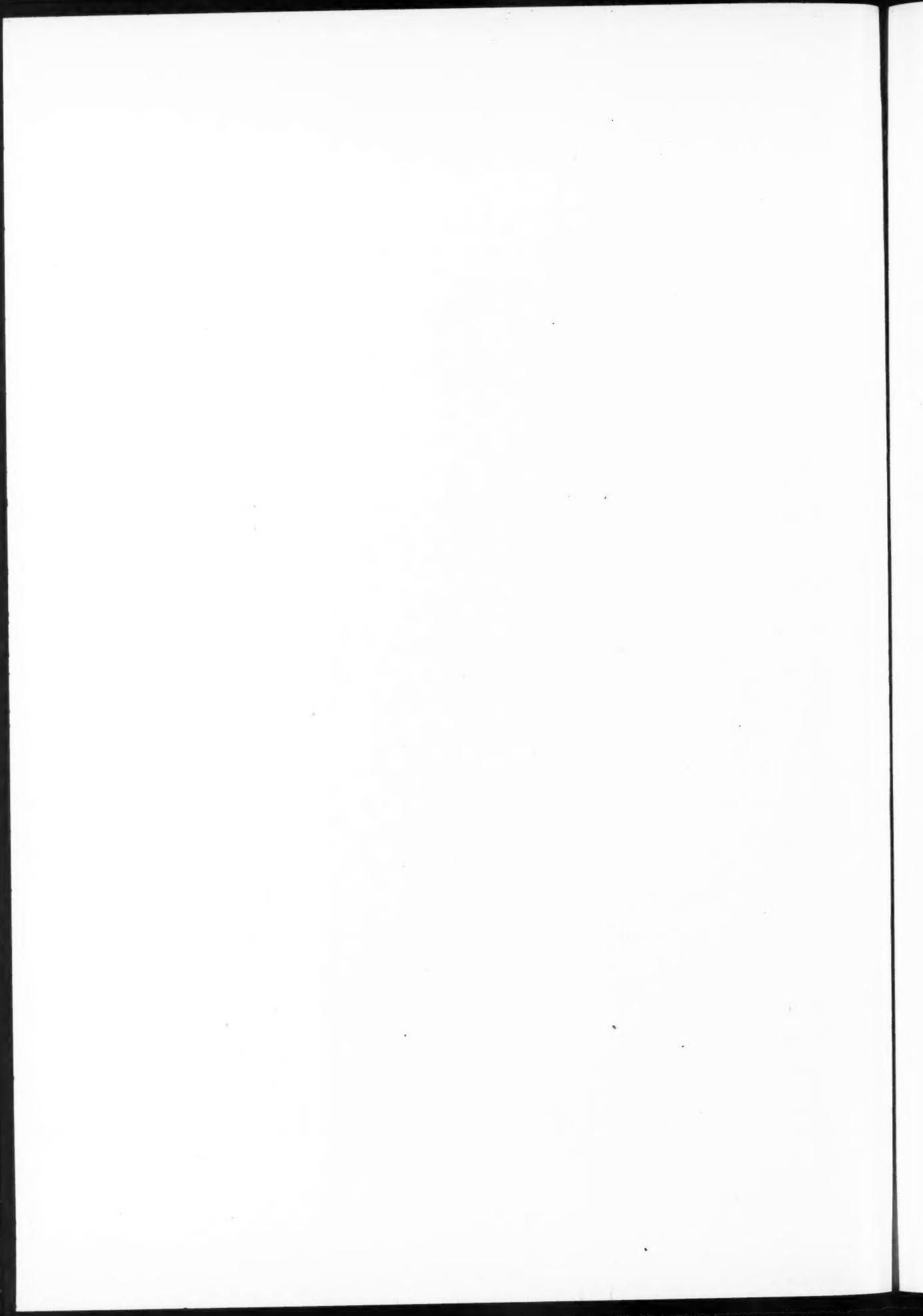


Copyright, 1902, by Grace Duffie Boylan.

PRINTED ON  
  
PURE WHITE  
COATED BOOK  
25 X 38, 100 LBS.  
MADE BY  
DILL & COLLINS CO.  
MANUFACTURERS OF  
HIGH-GRADE  
PRINTING PAPERS  
PHILADELPHIA

Frontispiece Illustration In  
"The Kiss of Glory," by Grace Duffie Boylan.  
C. W. Dillingham Co., Publishers.

A PERFECT FAC-SIMILE OF A PAINTING BY  
THREE COLOR PROCESS  
ELECTRO LIGHT ENGRAVING CO.  
409-15 PEARL STREET, NEW YORK  
DUPLICATES FOR SALE



## Dress Goods.

Black Poplin, cloth sold for \$1.40 now.....	\$1.19	Pattern Suitings, sold for \$1.75 per yard.....	\$1.89
Crepe De Alme, #1 now.....	\$1.87	All colored Dress Goods worth \$1.50 now.....	\$1.39
Heavy Black Serge 40s, cloth sold now.....	96c	Waist Fancies for waist 36c now.....	46c
All Dress Goods that sell for \$1.40 now.....	46c	Waist Fancies for waist 38c now.....	25c
Black Crepe, cloth sold for \$1.40 now.....	1.19	Waist Fancies for waist 40c now.....	45c
Black Panama cloth.....	79c	Waist Fancies for waist 42c now.....	79c
Pebble Chiffon 16 thick, sold for \$1.40 now.....	\$1.19		

Great reduction on all Cloaks, Jackets, Furs, Millinery, Blankets and Underwear.

**SHEARER & CO.**  
LEADERS OF LOW PRICES.

No. 2.



## The Man

Who likes a neat and good fitting, ready made Suit or Overcoat will find a tasty assortment here from which to select. We a special effort to have a big showing of Men's and Boys' Up to Date Suits and Overcoats for both business and dress occasions. The best is the cheapest, and can always be found at

**Graham Bros. & McKnight**  
Clothers, Furnishers and Tailors

No. 3.



**OVERCOATS**  
THIS is our province—to provide high grade garments at small cost. Our ready to wear garments are made to fit in every respect. They are shape retaining and as stylish as clothes can be made. All we ask is a chance to show our new goods, if we can't suit you better in style, fit, quality of goods and save you money, we do not expect your patronage.

We have all the new fabrics in the Mansfield, Manchester, Prince Henry and Gibson. The leading styles of men and boys this season.

**REMEMBER THAT** "Quality remains in the memory long after the price has been forgotten." You get quality and save money when you buy your clothing of

Great Department Store

**THOMPSON & PEERY**

AUBURN, NEBR.

## Come to the "Land of Big Red Apples"

and make your home

where crops of wheat are a certainty every year, and many other native fruits are raised. Why have you native soil? Why have you fine soil? We have it for you right here in Washington. The best land in the world is to be found nowhere else. You can buy land here as good land as there is in the State of Washington. We have the best farms for raw land. Improved farms from 160 acres to 1,600 acres are to be had for \$100 per acre. Our lands consist of level or rolling sage brush land, with no timber, competition, exceedingly fertile, and capable of being irrigated, or dryland or excessive rain. The ground never erodes, and the soil is extremely productive. We need no irrigation to produce a wonderful crop of grain, fruit, vegetables, etc., and the soil being ample sufficient for all locations, the climate is one of great variety of sunshine, and a climate unequalled by any in the world. This is the United States, making this indeed The Land of Opportunity. We will endeavor to compare our prices with older settled portions of the country, and we will investigate our resources, and you will be convinced that we can give you land at the lowest price, the best of market value, and the best of all classes of settlers that will soon place Pennsylvania in the rear. Why pay \$100 to \$200 per acre for lands in the West? Why not come to us and buy our lands for one-fourth the same amount, and we will give you the income while we sell each year, with half the cost, and failures are unknown. Our wheat, corn, oats, barley, rye, and other grain crop can be had any month of the year. The more our soil is worked the better it becomes, and we are the only locality producing the best crops.

### A Big Snap

640 acres raw land 10 miles from Lind, as good land as there is in Adams County, \$13 per acre.

640 acres, 13 miles of Lind, Adams County; raw land; \$10 per acre. Another fine bargain.

The lands which we have described are a few of the hundreds of good barrens and old fields which we can all be tilled. But if you are looking for something else, we have it for you. We make a specialty of the very best land.

A fine section of raw land, 1 mile east of town, 10 miles southwest of Spokane, on the N. W. corner of section 24 of the O. R. & N. Ry. Price \$10 per acre. One white oak, two red oaks, one black locust, one cottonwood, one basswood, 1 mile east of lake; good abundant grass. One section 8 miles west of Connell, 100 acres farm, 80 acres in wheat, all fenced, good tillable land, one arable school, good cellar, two good closets, good cabin, 100 ft. office to Connell, 200 ft. to railroad station. Price \$20 per acre.

A fruit ranch on the Spokane River, 100 acres land, 100 acres, 80 acres can be irrigated, balance rough rough land, 100 ft. office to Connell, orchard under irrigation, a good vineyard, 100 ft. office to Connell, between 20 and 30 acres suited to what business you want to do. Price \$10 per acre, all cash but \$100.

One hundred and fifty sections of clean land in various parts of the State.

Send for our pamphlet describing Franklin County, and its adjacent areas. Rent free to any address.

**CRABILL & YOUNG**  
CONNELL, WASHINGTON  
Franklin County

No. 5.

## Theopold, Morris & Co.

### WE

Wish to call the attention of the Committees for the various Christmas Entertainments, which are usually held, to the fact that all the grocers in the city have bought a large supply of our *Holiday Candies*. The goods are all *made up fresh* for every order and are *Clean and Pure*.

Our *Mixed Candies* are bright and attractive, and our *Chocolates* are Rich and Creamy. Do not fail to insist on getting *Theopold, Morris & Co.'s Candies* when selecting your Christmas order.

"Butter Brittle," delicious collection.

Yours truly,  
**Theopold, Morris & Co.**

## Theopold, Morris & Co.

No. 6.

## R. A. Harris,

one door east of the Post-office has a full line of Hardware and Cutlery Goods. Also a full line of fine

**Stoves, U�hicles, Harness, Wall Paper, and Furniture**

Just got in another car of Dempster Windmills and Pumps. This makes three Cars in Eighteen Months.

**R. A. Harris,**  
Anthony, Kansas.

No. 7.

## THE PLACE TO BUY CLOTHING



### Young Men's Suits

Are cut especially for young men. Are form fitting and shape retaining. If you are particular be sure and see our Young Men's Suits before buying. We guarantee the quality and price

### The Norfolk

Here is the garment for the boy who knows what the latest wrinkle is and wants it. If you want to give the boy style and comfort as well as wear, you'll buy him a Norfolk this year. It is the leader.



**REMEMBER THAT** "Quality remains in the memory long after the price has been forgotten." You get quality and save money when you buy your clothing of

Great Department Store

**THOMPSON & PEERY**

AUBURN, NEBR.

No. 4.

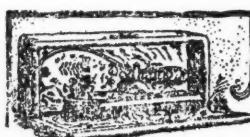
line. The head should have been written something like this: First line, "School Visits"; second part, "Their Encouraging Influence on Teachers and Pupils Ably Discussed."

**PENETANGUISHENE (Ont.) Herald.**—Not until I came to the last page of your paper was I able to get any idea of where Penetanguishene was, and then only from seeing an Ontario bank ad. "Ontario" should be included in the date line and in the publisher's announcement. The appearance of the full-page article would have been improved by a suitable heading. Columns are uneven at the bottom and more careful proofreading is advisable. Some good ideas are shown in the ad. display. The borders on the ads. of Charles A. Nettleton and D. A. Lahey & Co. should have been full length of space.

"**TYPO.**" Reading, Pennsylvania, sends specimen No. 8 and writes: "This matter was ordered set up in this style, against the protest of the foreman and ad. man, and passed as correct by a man employed as ad.-writer for a large department store

### Toilet Sets

There is exclusive elegance in one of these Toilet Sets, and the woman who



receives it has evidence of thoughtful regard. There are any number of others besides the following:

\$1.50—3 pieces, Comb, Brush and Mirror, imitation Dresden back.

No. 8.

in this city. The ad.-writer is a graduate of some ad.-writing correspondence school. I should like some criticism on this published in THE INLAND PRINTER." **Answer.**—The style of this ad. is one that is being used quite extensively, and, generally speaking, from an artistic standpoint is good, but it is doubtful if the returns would be as great as they would if the price was brought out. In this instance, the attempt to get 10-point into the narrow measure was a mistake.

**W. G. WILKES, Biloxi (Miss.) Herald.**—Nearly all the ads. in the *Herald* are set in good taste, while a few have the appearance of being rushed. As soon as you are able to secure the contemplated new dress the paper will be much improved in appearance. The display heads that you were using in September were better than those you are now running, although in either case I would omit two of the 10-point parts, one above and one below the central line. The fact that so many offices are continually placing single machines is sufficient evidence that the plan is a good one, and I have yet to hear of one publisher who regrets the move.

**W. M. FEATHERLY, Harriman (Tenn.) Record.**—I have looked over your "Industrial Supplement" very carefully, and it is certainly a credit to you and your office. The presswork on the many half-tones in its forty pages (12 by 20) is excellent, and excels that on the cover, which you say was not printed in Harriman. The shaded border line on many of the cuts, placed there by the engravers, while nicely printed, would have been better plain, as the appearance is that of defective

presswork. That forty pages of this size and character could be standing at one time in an office located in a town of four thousand demonstrates that your equipment is much better than the average.

**USES THE FLAT RATE.**—A paper successfully using the flat rate for advertising is the Grand Forks (N. D.) *Herald*. Its prices, which are the same for daily or weekly, are as follows:

Run of paper, per inch, per time.....	\$.12
Adjoining reading matter.....	.13
Top of column, or first following and adjoining reading matter .....	.13½
The foregoing is for plate matter. Composition on display ads. 5 cents per inch extra, net.	

H. L. Willson, manager of the *Herald*, gives some interesting information relative to his experience with the flat rate in the following extracts from a letter received in response to my request:

**O. F. Byxbee, Scranton, Pennsylvania:**

DEAR SIR,—Up to three or four years ago the *Herald* used the sliding rate card and found it all right in some cases, but all wrong in many others. An advertiser would come along and contract for considerable space to be used in one year's time and run it for a few months and drop out. There wasn't enough in it to force him to stay by his contract, and as his rate was figured with the time and space discounts, and we couldn't collect the short rate, we figured we were out. Several years ago, after reading a good deal on the subject, we adopted the flat rate, with no "trimmings" except for position and composition, and have steadfastly adhered to it ever since. At first some of the larger foreign advertisers insisted that they were entitled to better prices for a big contract to run a long time than were the smaller advertisers, but we figured about what the space cost us and made a flat rate that we thought was fair to all concerned, and are now having no trouble to get it.

For a time the advertisers tried to break down our rule of charging extra for position, stating that they got position in all the big city dailies at the run-of-paper rates, but when we insisted that they pay the price or take "publisher's option" they either did it or quit figuring, and we have lost but very few propositions we have figured on in the past year.

We guarantee over five thousand circulation and offer to show our advertisers any contract we have on our books, and if they find it lower than we are asking them we will let them in at the same rate. It is our policy to make the advertising pay if it is possible to do so, and to that end we give the very best position possible to each advertiser, the best of course to those who pay for it.

Regarding the extra charge for composition, we have no trouble with that clause as most all foreign business is figured on the basis of electros or stereotype plates, and in the rare cases where the matter has to be set in our office we have no trouble in getting 5 cents per inch net for composition.

We have come to the conclusion that advertisers and advertising agents are willing to pay a fair price for a good paper, and submit to the rules of that paper's office within reason — provided the circulation claims are true and books open to inspection, and they are satisfied that they are buying the space as cheap as any one else can get it.

Yours truly, H. L. WILLSON, Manager.

The *Herald* is a thoroughly up-to-date paper and its advertising columns are well patronized. Its experience with the flat rate has evidently been very satisfactory. The Geneva (Ohio) *Free Press-Times* is also using the inch rate for advertising, the prices varying from 3 cents to 20 cents per inch for a circulation of two thousand. How it is possible to publish advertising at a profit of 3 cents per inch is something I have not yet had demonstrated to my satisfaction, and I should be pleased to hear from the publisher of the *Free Press-Times* as to his experience. The principal parts of the card are as follows:

**CLASS 1.—Transient Advertising.**—According to amount of space, style of copy, and whether for one insertion only; from 10 cents to 20 cents per inch per insertion.

**CLASS 2.—Open Contracts.**—Five hundred inches or more, to be used within one year as directed by advertiser; 5 cents per inch per insertion if for two or more insertions; when for one insertion only, 8 cents per inch.

**CLASS 3.—Every Day.**—Space to be used every day for a period of not less than one month, with privilege of change in copy two times a week; 3 cents per inch per insertion for 10 inches or more; less than 10 inches 3½ cents; less than 4 inches 4 cents.

**Notes.**—(A) All copy for change of advertisements should be in the printer's hands the evening before the day of publication desired, to insure best work, and never later than 8 A.M. day of publication. (B) twenty per cent discount on above prices when ads. are furnished electrotyped. (C) Twenty per cent additional to these prices when "island" or special positions are demanded. (D) We reserve the right to make

an extra charge for setting the type on any advertisement containing an unusual amount of difficult composition.

It will be noted that not only is advertising taken at 3 cents, but a discount of twenty per cent is allowed where electrolytes are furnished. What has been the experience of other publishers with the flat rate?

**CHRISTMAS EDITIONS.**—As usual, a large number of Christmas issues were sent to this department, and it would be impossible to describe them all. A few of the more important are referred to below:

Ponca City (Okla.) *Courier*.—Enclosed in an attractive colored cover.

Canisteo (N. Y.) *Times-Republican*.—Sixteen pages, printed on pink paper.

Elkton (Md.) *Appeal*.—Thirty-eight pages, enclosed in an attractive cover.

Jackson (Mo.) *Examiner*, Independence, Missouri.—Neat and appropriate title-page.

Chicago Heights (Ill.) *Star*.—Green ink was used effectively on the first page.

West (Texas) *Times*.—Eighteen pages, with an appropriate illuminated cover.

Warren (Minn.) *Register*.—A prosperous looking issue with a very pretty cover.

Traverse City (Mich.) *Eagle*.—Nearly three seven-column pages of letters to Santa Claus.

Lee's Summit (Mo.) *Journal*.—Printed on supercalendered paper, with an illuminated cover.

Monroe County Democrat, Sparta, Wisconsin.—A handsome and appropriate illuminated cover.

Holly (Iowa) *Advertiser*.—Red and green ink and an illuminated cover formed a striking issue.

Washington (N. J.) *Star*.—A very large issue, with a nicely printed cover, embellished with red ink.

Geneva (N. Y.) *Times*.—An enlarged issue, enclosed in a cover printed in the Christmas colors.

Myersdale (Pa.) *Republican*.—An enlarged number with a profusion of illustrations and a handsome cover.

Vinita (I. T.) *Leader*.—Thirty-two pages, well filled with attractive ads. and enclosed in a handsome green cover.

Eaton Rapids (Mich.) *Review*.—Eight of its twelve large pages printed in green ink and an exceptionally appropriate title-page.

Bristol (R. I.) *Phoenix*.—Twelve pages and cover, printed on enameled paper. The presswork, particularly on the many half-tones, was very creditable.

Marathon (Iowa) *Republic*.—A large number, filled with good ads., and much appropriate matter, coupled with a dash of red ink, made a suitable holiday issue.

H. A. Chadwick, Seattle (Wash.) *Argus*.—One of the best received. The presswork on the eighty pages and cover and the ad. display deserve particular mention and commendation.

Long Beach (Cal.) *News*.—Twenty-four pages, 11 by 14. A souvenir of the holiday season to be proud of, although it should have had a title on the first page in addition to that appearing on the cover.

The Philadelphia *Inquirer's Baby*.—A bright little volume of some seventy pages, printed in colors, and filled with the brightest things from the pens of almost everybody on the *Inquirer's* large staff.

The Riverside, State Training School, Red Wing, Minnesota.—A most commendable issue consisting of thirty-two pages and handsome cover. The presswork on the latter deserves particular mention.

L. Wielispach, Streator (Ill.) *Volksblatt*.—The cover on your Christ-mas issue is certainly a creditable piece of work. The effect obtained by printing the same cut three times (red, yellow, blue) was novel and striking.

### NOTICEABLE PROGRESS.

We wish to compliment you and Mr. Shepard, not alone on the December issue of THE INLAND PRINTER, but on THE INLAND PRINTER as a most vital and tremendous force in the world of printing. We know what it is to feel some degree of satisfaction over a piece of work well done. So we can but wonder what the sensation must be each month when you turn the leaves of the latest INLAND PRINTER. Here must be satisfaction indeed, and surely this satisfaction must be increasing with each number, for progress is always noticeable. We realize that this has been gained only after an unlimited outlay of brain and brawn and worry. But you have gained the day, hence we feel that nothing but praise should be your share. We congratulate you!—*Redfield Brothers, Printers, Binders and Engravers, New York.*

### AD-SETTING CONTEST NO. 12.

BY O. F. BYXBEE.

Of all the contests in ad-display conducted in the newspaper department of THE INLAND PRINTER, there is none that approached No. 12 in interest and enthusiasm. That one hundred and forty young men were willing to set this ad. and print and mail two hundred slips, without hope of further remuneration than the honor of doing the best work, is sufficient evidence of a determination to advance all along the line. The plan of allowing each contestant to act as judge proved in the main very popular, and resulted in the selection of some very good ads., although it is criticized by two or three of my correspondents, whose letters are appended. There are a number of very good suggestions made in these letters, and some of these will be acted upon in our next contest, which will be announced in March. I endeavored to avoid any possibility of unfairness in the decision by not allowing any contestant to select his own work for places of honor, and it was displeasing to notice that a group of young men in one city endeavored to win honors by confining their selections almost exclusively to their own circle. It will probably be a sufficient rebuke to these to find that their work did not have sufficient merit to warrant its selection by the great body of contestants, and that their ads. are considerably below the coveted first five places. In December it was announced that one hundred and forty-three contestants had submitted one hundred and eighty-four specimens, but a revised count shows that there were one hundred and forty-one contestants and one hundred and eighty-five ads. It took several days to get the specimens numbered and made up into sets, but they were finally wrapped and mailed, and with them was sent to each contestant a copy of the following letter:

To the Contestants in "The Inland Printer's" Ad-Setting Contest No. 12:

According to the conditions of Contest No. 12, each contestant is to act as a judge. Under separate cover you are being sent a complete set of the specimens submitted, each slip bearing a separate number as a means of identification.

You will please select what you consider the best three ads., leaving your own work out of consideration, and designate them by their numbers in the order of merit.

Send your decision at the earliest possible moment to O. F. Byxbbee, 829 Madison avenue, Scranton, Pennsylvania.

Do not return the specimens.

Use numbers only in designating.

Select only three.

Do not include your own. (If it has merit, the other contestants will designate it.)

Decisions received after December 1, 1902, will not be considered.

A full list of contestants, with the numbers of their ads., will be published in THE INLAND PRINTER in connection with the result of the contest.

O. F. BYXBEE,

Editor "Newspaper Gossip and Comment," THE INLAND PRINTER.

Before the expiration of the time set for receiving decisions, one hundred and eighteen had sent in letters, and their opinions were recorded from day to day as received. The following table gives the entire list of contestants, with the numbers of their specimens on the left, and the numbers of the ads. selected by them for first, second and third place in their order:

Specimen No.		First Choice	Second Choice	Third Choice
1	E. R. Stevens, Hoosick Falls, N. Y.....	99	73	109
2, 43	E. M. Selkregg, 17 Park ave., Chicago.....	60	109	139
3, 4	Alf. J. W. Galbraith, 424 Park ave., London, Canada .....	142	182	90
5, 6	Paul N. Hayden, 370 Ross ave., Manitoba.....	56	60	21
7	Lawrence Wielispach, 208 S. Sterling st., Streator, Ill. ....	83	182	156
8	John H. Sehl, Box 11, Clayton, Del. ....	130	90	56
9	Howard W. King, 743 McHenry st., Baltimore, Md. ....	145	182	94
10	E. S. Barbee, <i>Herald-Star</i> , Steubenville, Ohio. ....	151	40	164
11	Charles R. Arnold, Grenoble, Pa. ....	90	103	182
12	A. H. Phelps, Frankfort, Kan. ....	72	92	16
13, 14	R. L. Telfer, San Jose, Cal. ....	145	23	167

## THE INLAND PRINTER

Specimen No.		First Choice	Second Choice	Third Choice	Specimen No.		First Choice	Second Choice	Third Choice
15, 16	Charles L. Powers, Dunham Press, Bridgeport, Conn.	90	60	56	46	H. Nistle, <i>Review and Herald</i> , Battle Creek, Mich.	142	13	76
17	C. E. Gerberich, Vinton, Iowa.	90	145	58	47	E. W. Johnston, Bridgeburg, Ontario.	182	90	44
18, 19	Elmer D. Nelson, 265 Dundas st., London Can.	92	23	22	48	Harry Isreal, Greenburg, Ind.	90	103	45
20, 21	D. M. Benton, Macon, Ga.	23	21	99	49	Ernest W. Statler, 1017 Morgan st., St. Louis, Mo.	182	142	90
22, 23	Walter Radcliffe, Macon, Ga.	20	155			Howard C. Hull, 222 Lawn ave., Coshocton, Ohio.	142	16	22
24, 74	J. A. Hood, Ocean Grove, N. J.	182	90	35	50, 51	Thomas J. Gittins, 1951 Stout st., Denver, Colo.	56	59	182
25	Ollie Butt, New Lexington, Ohio.	55	45	102	52, 53	S. A. McIntosh, Shawnee, Okla.	55	157	81
26	W. W. Cochran, New Lexington, Ohio.	55	143	147	54	J. B. Adams, 429 Market st., Shawnee, Okla.	54	157	81
27	Henry F. Cook, Frostburg, Md.	130	97	80	55	H. L. Eldridge, Harwich, Mass.	159	1	151
28	A. D. McManus, 1007 Chestnut st., Philadelphia	60	56	1	56	Tom V. Hendricks, <i>Republican</i> , Brookville, Pa.	56	157	156
29	Charles C. Smith, Box 125, Williamsburg, Ohio				61	Harold Barnes, Delphi, Ind.	77	147	45
30, 31	G. Henderson Brown, 835 Estelle st., Pittsburgh	92	163	146	62, 63	Ellery D. Eshlin, 23 John st., N. Hamilton, Can.			
32, 33	Frank J. Conway, B. Altman & Co., New York	56	9	150	64, 65	Charles A. Gleim, 54 Montgomery st., Jersey City, N. J.	56	84	49
34, 35	Harry Blumenthal, Ouray, Colo.	83	90	46	66	W. A. Carpenter, <i>Review and Herald</i> , Battle Creek, Mich.			
36	Simon S. Wirth, 832 Fillmore ave., Buffalo, N. Y.	182	167	90	67, 68	John D. Evans, Portage, Wis.	90	60	79
37	Robert Teel, White Haven, Pa.	90	181	81	69, 70	C. E. Holbrook, 324 Washington st., Boston	130	142	56
38	Norman S. Maguire, 154 Ann st., London, Can.	3	92	109	71	A. K. Ness, St. Ignace, Mich.	84	56	182
39	James Nichols, <i>Telegram</i> , St. Johns, Newfoundland				72	Edmund G. Gross, <i>Free Press</i> , Easton, Pa.	182	142	56
40	Charles W. Stevens, 16 Perkins st., Worcester, Mass.	157	60	56	73	B. F. Evans, <i>Capitol-Journal</i> , Pierre, S. D.	163	181	182
41	Andrew McBeath, Belton, Tex.	174	130	116		William Behne, 510 Juliet st., Defiance, Ohio.	11	90	110
42	Will Shasteen, Napoleon, Ohio.	60	145	58					
43	Charles H. Cooke, 316 Carondelet st., New Orleans	56	150	11					
44	F. Smith, 21 Clematis st., Providence, R. I.								

<p><b>DON'T FORGET</b></p> <p><b>The Fountain City Business College</b></p> <p><b>FOND DU LAC, WISCONSIN</b></p> <p><b>SPECIAL OPPORTUNITY</b> is given young men and women to get a good start on the road to success</p> <p><b>REMEMBER:</b> "All things come too late to those who wait."</p> <p>WRITE AT ONCE FOR PARTICULARS TO <b>THE FOUNTAIN CITY BUSINESS COLLEGE</b> FOND DU LAC, WISCONSIN</p>	<p><b>DON'T FORGET THE</b></p> <p><b>Fountain City Business College</b></p> <p><b>Fond du Lac, Wisconsin</b></p> <p><b>SPECIAL OPPORTUNITY</b> is given young men and women to get a good start on the road to success. Write at once for particulars to the</p> <p><b>FOUNTAIN CITY BUSINESS COLLEGE</b> FOND DU LAC, WISCONSIN</p>	<p><b>Remember:</b> "All things come too late to those who wait."</p> <p><b>Don't forget the</b></p> <p><b>Fountain City Business College</b></p> <p><b>Fond du Lac, Wisconsin</b></p> <p><b>SPECIAL OPPORTUNITY</b> IS GIVEN YOUNG MEN AND WOMEN TO GET A GOOD START ON THE ROAD TO SUCCESS.</p> <p>Write at once for particulars to the <b>FOUNTAIN CITY BUSINESS COLLEGE</b> FOND DU LAC, WISCONSIN</p>	<p><b>Remember</b> "ALL THINGS COME TOO LATE TO THOSE WHO WAIT"</p> <p><b>DON'T FORGET THE</b></p> <p><b>Fountain City Business College</b></p> <p><b>FOND DU LAC WISCONSIN</b></p> <p><b>SPECIAL OPPORTUNITY IS GIVEN YOUNG MEN AND WOMEN TO GET A GOOD START ON THE ROAD TO SUCCESS</b></p> <p>WRITE AT ONCE FOR PARTICULARS TO THE <b>FOUNTAIN CITY BUSINESS COLLEGE</b> FOND DU LAC WISCONSIN</p>
<p>FIRST PLACE. Harry H. Goddard, Denver, Colo.</p>	<p>SECOND PLACE. H. L. Eldridge, Harwich, Mass.</p>	<p>THIRD PLACE. E. C. Babcock, Grand Rapids, Mich.</p>	<p>FOURTH PLACE. George L. Bell, Boston, Mass.</p>
<p><b>DON'T FORGET THE</b></p> <p><b>Fountain City BUSINESS COLLEGE</b></p> <p><b>Fond du Lac Wisconsin</b></p> <p><b>SPECIAL OPPORTUNITY IS GIVEN YOUNG MEN AND WOMEN TO GET A GOOD START ON THE ROAD TO SUCCESS</b></p> <p><b>Remember</b> "All things come too late to those who wait."</p> <p>Write at once for particulars to <b>The Fountain City Business College</b> Fond du Lac, Wisconsin</p>	<p><b>DON'T FORGET THE</b></p> <p><b>Fountain City Business College</b></p> <p><b>Fond du Lac, Wisconsin.</b></p> <p>Special opportunity is given young men and women to get a good start on the road to success. Remember: "All things come too late to those who wait." Write at once for particulars to the</p> <p><b>Fountain City Business College</b> Fond du Lac, Wisconsin.</p>	<p><b>Don't Forget the</b></p> <p><b>Fountain City Business College,</b></p> <p><b>Fond du Lac, Wisconsin.</b></p> <p><b>Start on the Road to Success.</b></p> <p>Remember: "To those who wait, all things come too late." At once write for particulars to the</p> <p><b>Fountain City Business College</b> Fond du Lac, Wisconsin.</p>	<p><b>Young Men and Women</b></p> <p>Don't forget the Fountain City Business College, Fond du Lac, Wisconsin. Special opportunity is given to get a good start on the road to</p> <p><b>Success</b></p> <p>Remember: "All things come too late to those who wait." Write at once for particulars to the</p> <p><b>Fountain City Business College</b> Fond du Lac, Wisconsin.</p>
<p>FIFTH PLACE. Edward D. Berry, Chicago.</p>	<p>SIXTH PLACE. Tom V. Hendricks, Brookville, Pa.</p>	<p>SEVENTH PLACE. Charles A. Vickers, Madison, Neb.</p>	<p>EIGHTH PLACE. Charles Lowater, Spring Valley, Wis.</p>

PRIZE-WINNING DESIGNS IN AD.-SETTING CONTEST NO. 12.

Specimen No.		First Choice	Second Choice	Third Choice	Specimen No.		First Choice	Second Choice	Third Choice
75, 76	M. D. Coyle, The Coyle Press, Frankfort, Ky.	182	146	164	172	Glen H. Bentley, Post, Glenwood Springs, Colo.	56	60	83
77	John Williamson, Hoosick Falls, N. Y.					Samuel J. McCurdy, 26 N. Monroe st., Baltimore	142	130	90
78	H. A. Thatcher, 9 Grand Opera House, Sioux City, Iowa	56	156	11	173	T. F. Barnes, 1612 S. Bancroft st., Philadelphia			
79	E. D. Mahon, Portage, Wis.	174	56	146	175	Frank E. Wilkinson, 4 Exchange st., Auburn, N. Y.	169	36	9
80	A. C. Nelson, Fayetteville, W. Va.	156	174	51	176	Clarence N. Benham, Canandaigua, N. Y.	99	111	174
81, 82	O. E. George, 6621 Rhodes ave., Chicago					H. G. Harris, 104 Gibson st., Canandaigua, N. Y.	56	150	24
83, 84	O. L. Lilliston, 2413 N. Chadwick st., Philadelphia					Frank E. Erickson, 28 Elm st., Chicago	156	90	182
85	Richard E. Devlin, Saratoga Springs, N. Y.	86	87	88		C. H. Sherman, Newton, Iowa	156	81	108
86, 97	William G. Bradshaw, Saratoga Springs, N. Y.	85	87	113		F. M. Gould, 1347 Millard ave., Chicago	90	156	182
87	Thomas Connally, Saratoga Springs, N. Y.	86	85	117		E. C. Babcock, 145 Coit ave., Grand Rapids, Mich.	156	142	90
88, 118	Clarence S. Brown, Saratoga Springs, N. Y.	86	85	23		W. H. Watson, 513 S. Sixteenth st., Philadelphia	3	92	174
89	Clarence T. Linstrum, Georgetown, Tex.	110	182	109		J. H. Malee, 236 Greenwich st., New York	176	141	36
90	Harry H. Goddard, 602 E. Twenty-fourth ave., Denver, Colo.					U. A. McBride, Star, Warrensburg, Mo.	90	156	56
91	A. D. Chapman, Redlands, Cal.	35	90	157					
92	Charles A. Vickers, Mail, Madison, Neb.								
93	L. H. Roberts, 210 Michigan st., Toledo, Ohio								
94, 95	R. Hamilton, Harvard, Ill.	155	182	165					
96	J. Arthur Hall, Baldwinsville, N. Y.								
98, 99	John R. Bertsch, Great Barrington, Mass.	23	3	54					
100, 101	Samuel H. Thornberry, 1714 Wash st., St. Louis, Mo.	35	58	59					
102, 103	J. Wallace Weaver, Myersdale, Pa.	156	159	173					
104	Henry F. Millett, 16 Union st., Beverly, Mass.								
105	Finlay Frasie, Box 504, New Glasgow, Nova Scotia								
106	F. A. Reynolds, Saratoga Springs, N. Y.	86	85	130					
107	Charles L. Fisher, Grantsburg, Wis.								
108	W. M. Nelis, 354 Grand ave., Chicago	56	156	44					
109, 110	John W. Roper, 741 Spaulding ave., Chicago	83	73	90					
111	George P. Swain, 1205 Washington st., Hoboken, N. J.	103	56	159					
112	Roscoe Thompson, Ransom, Mich.	157	76	182					
113	John P. Scanlon, Saratoga Springs, N. Y.	86	85	87					
114, 115	Paul B. Van Winkle, Richwood, Ohio	71	56	156					
116	R. D. Newton, Bradford, Vt.	159	19	156					
117	William McNeil, Saratoga Springs, N. Y.	85	86	87					
119	A. C. Gibson, Calgary Alta, Can.	13	159	145					
120	Charles S. Huntress, Groveland, Mass.	142	56	84					
121	M. C. Costello, Calgary Alta, Can.	119	110	165					
122, 123	Sterling P. Hart, Jacksonville, Tex.	178	1	43					
124	M. W. Boyers, Paris, Tex.	156	103	71					
125	A. S. Bassatt, Cisco, Tex.	20	102	55					
126, 127	H. V. Ruter, Stillwater, Minn.	90	116	171					
128, 129	H. R. Landis, Rock Creek, Ohio	157	145	92					
130	Herbert Pomfrey, 180 Lake ave., Saratoga Springs, N. Y.	106	90	76					
131, 132	J. C. Voline, Auburn, Neb.								
133	Robert M. Rulison, Tecumseh, Mich.	23	145	90					
134, 135	A. W. Lawrence, Estherville, Iowa	21	92	165					
136	R. H. Wesel, Lawton, Okla.								
137	J. R. Carpenter, Corinth, N. Y.	67	90	97					
138	William H. Pike, Corinth, N. Y.	9	150	159					
139	W. B. Shaw, 1224 Thirteenth st. N. W., Washington, D. C.	13	67	181					
140	W. H. Grams, 206 Jackson st., Waukegan, Ill.	130	122	51					
141	J. W. Barnhart, Auburn, Neb.	23	182	84					
142	Edward D. Berry, 877 N. Troy st., Chicago	182	83	92					
143	James A. Trent, Trundles Cross Roads, Tenn.								
144, 145	Charles Lowater, Spring Valley, Wis.	155	165	92					
146	E. A. Beacon, 22 St. Bernard st., Montreal, Can.								
147, 148	R. J. Gallagher, Examiner, Barre, Ont., Can.	73	21	23					
149	Herbert S. Fish, Summit, N. J.	92	174	75					
150	Fred C. Funnell, Plattsburgh, N. Y.	156	167	97					
151	O. M. Ethell, Bloomfield, Iowa	56	142	11					
152	F. Morris Murray, Princess and Alfred sts., Alexandria, Va.	111	90	123					
153	Ernest Everett, Standard, Brewster, N. Y.	150	181	36					
154	Elmo S. White, Eighteenth and State sts., Salem, Ore.	94	171	127					
155	Charles E. Nelson, Spring Valley, Wis.	145	165	92					
156	George L. Bell, 30 Bromfield st., Boston	142	182	159					
157, 158	Art Yeager, Newman, Ill.								
159	B. B. Eldredge, Standard Print, Harwich, Mass.	56	156	90					
160	Sam B. Ernsperger, Portage, Wis.	174	2	90					
161, 162	Max Jones, Platte City, Mo.	56	156	150					
163, 164	H. B. Davis, Newman, Ill.	182	1	110					
165	W. Curry, Spring Valley, Wis.	145	155	92					
166, 167	C. E. Musser, 1223 Baltic ave., Atlantic City, N. J.								
168, 169	E. J. Lance, Plattsburgh, N. Y.	11	33	56					
170, 171	John J. Erick, News Litho. Co., Wheeling, W. Va.	90	46	23					
		60	119						

As previously arranged, each ad. accorded first place was given three points, each second two points and each third one point. A careful compilation of these points gives the following result:

Specimen No.		Points.
1	90 Harry H. Goddard, Denver, Colo.	60
2	56 H. L. Eldridge, Harwich, Mass.	58
3	182 E. C. Babcock, Grand Rapids, Mich.	45
4	415 George L. Bell, Boston, Mass.	39
5	142 Edward D. Berry, Chicago	28
6	60 Tom V. Hendricks, Brookville, Pa.	22
7	92 Charles A. Vickers, Madison, Neb.	22
8	145 Charles Lowater, Spring Valley, Wis.	21
9	17 B. Walter Radcliffe, Macon, Ga.	17
10	17 William G. Bradshaw, Saratoga Springs, N. Y.	17
11	150 Herbert Pomfrey, Saratoga Springs, N. Y.	17
12	15 Art Yeager, Newman, Ill.	17
13	15 John D. Evans, Portage, Wis.	15
14	14 Richard E. Devlin, Saratoga Springs, N. Y.	14
15	15 B. B. Eldredge, Harwich, Mass.	13
16	12 O. L. Lilliston, Philadelphia	12
17	11 Fred C. Funnell, Plattsburgh, N. Y.	11
18	10 J. B. Adams, Shawnee, Okla.	10
19	10 J. Wallace Weaver, Myersdale, Pa.	10
20	9 Charles R. Arnold, Grenoble, Pa.	9
21	155 Charles E. Nelson, Spring Valley, Wis.	9
22	8 Alf. J. W. Galbraith, London, Can.	8
23	13 R. L. Telfer, San Jose, Cal.	8
24	21 D. M. Benton, Macon, Ga.	8
25	1 E. R. Stevens, Hoosick Falls, N. Y.	7
26	35 Harry Blumenthal, Ouray, Colo.	7
27	35 William Behne, Defiance, Ohio.	7
28	15 O. L. Lilliston, Philadelphia	7
29	10 John W. Roper, Chicago	7
30	7 W. Curry, Spring Valley, Wis.	7
31	7 F. M. Gould, Chicago	7
32	9 Howard W. King, Baltimore	6
33	20 D. M. Benton, Macon, Ga.	6
34	87 Thomas Connally, Saratoga Springs, N. Y.	6
35	67 John D. Evans, Portage, Wis.	5
36	36 O. E. George, Chicago	5
37	109 John W. Roper, Chicago	5
38	111 George P. Swain, Hoboken, N. J.	5
39	163 H. B. Davis, Newman, Ill.	5
40	167 C. E. Musser, Atlantic City, N. J.	5
41	97 Simon S. Wirth, Buffalo	4
42	45 F. Smith, Providence, R. I.	4
43	54 S. A. McIntosh, Shawnee, Okla.	4
44	48 W. W. Cochran, Brookville, Pa.	4
45	71 Edmund G. Gress, Easton, Pa.	4
46	44 M. D. Coyle, Frankfort, Ky.	4
47	52 H. Nistle, Battle Creek, Mich.	3
48	59 Tom V. Hendricks, Brookville, Pa.	3
49	59 B. F. Evans, Pierre, S. D.	3
50	16 John Williams, Hoosick Falls, N. Y.	3
51	22 John R. Bertsch, Great Barrington, Mass.	3
52	102 J. Wallace Weaver, Myersdale, Pa.	3
53	106 F. A. Reynolds, Saratoga Springs, N. Y.	3
54	116 R. D. Newton, Bradford, Vt.	3
55	116 A. C. Gibson, Calgara Alta, Can.	3

Specimen No.		Points.
61	147 R. J. Gallagher, Barrie, Ont.	3
62	151 O. M. Ethell, Bloomfield, Iowa.	3
63	169 E. J. Lance, Plattsburgh, N. Y.	3
64	171 John J. Emerick, Wheeling, W. Va.	3
65	176 Frank E. Wilkinson, Auburn, N. Y.	3
66	178 H. G. Harris, Canandaigua, N. Y.	3
67	2 E. M. Selkregg, Chicago.	2
68	19 Elmer D. Nelson, London, Can.	2
69	33 Frank J. Conway, New York.	2
70	40 Charles W. Stevens, Worcester, Mass.	2
71	44 Charles H. Cooke, New Orleans, La.	2
72	51 Howard C. Hull, Coshocton, Ohio.	2
73	122 Sterling P. Hart, Jacksonville, Tex.	2
74	141 J. W. Barnhart, Auburn, Neb.	2
75	143 James A. Trent, Trundles Cross Roads, Tenn.	2
76	164 H. B. Davis, Newman, Ill.	2
77	24 J. A. Hood, Ocean Grove, N. J.	1
78	43 E. N. Selkregg, Chicago.	1
79	49 Ernest W. Statler, St. Louis, Mo.	1
80	75 M. D. Coyle, Frankfort, Ky.	1
81	79 E. D. Mahon, Portage, Wis.	1
82	80 A. C. Nelson, Fayetteville, W. Va.	1
83	88 Clarence S. Brown, Saratoga Springs, N. Y.	1
84	108 W. M. Nelsis, Chicago.	1
85	113 John Scanlon, Saratoga Springs, N. Y.	1
86	117 William McNeil, Saratoga Springs, N. Y.	1
87	123 Sterling P. Hart, Jacksonville, Tex.	1
88	127 H. V. Ruter, Stillwater, Minn.	1
89	139 W. B. Shaw, Washington.	1
90	173 Samuel J. McCurdy, Baltimore.	1

Reproduced herewith are the eight leading ads., which includes all those with twenty or more points, and brief biographical sketches of the first five are given below, together with the photographs of those which could be obtained:

Harry H. Goddard was born in 1874. He was apprenticed to the trade in 1893, serving as press-feeder with the Chain & Hardy Co., of

space will not permit their reproduction in full. The best letter was from H. V. Ruter, of Stillwater, Minnesota, who takes a very sensible view of the contest:

STILLWATER, MINNESOTA, November 17, 1902.

O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR.—In my opinion a review of the ads. submitted in the contest just closed would indicate more typographic originality on the part of the contestants than discrimination as to the things sought to be disposed of by advertising. While many of these ads. are very artistic conceptions in the way of composition, their advertising value is very doubtful owing to the fact that the main feature of the ad. was over-

The Fountain City Business College, of Fond du Lac, Wisconsin, offers a special opportunity, and advises interested parties to write for particulars.

That's all there is to it, I think. Therefore these two constitute the ad. I have endeavored to base my selection on this theory, so I place them in this order: First, 90; second, 116; third, 171.

No. 90 is, to my mind, the best ad. submitted—though it was not understood by me that the word "The" was a part of the name of the college, and this would count against the compositor in a selection on points.

Nos. 116 and 171 are not the best from an artistic standpoint, and No. 116 has the name of the town spelled wrong in addition to the inconsistent use of the "The" as regards the name, but they are more effective from an advertising point of view than 142, 156, 159, 181 and 182, which are all artistic but mostly unsuited to newspaper advertising on account of type selected, excepting 181, and would appear better in a magazine.

As to my own, I have nothing to say. I could have done better, but consider that they stand well with the majority as they are.

Let her go again—I'll join you. Yours fraternally,

H. V. RUTER.

Some of the most interesting comments follow:

J. W. ROPER.—In my opinion No. 182 is the best looking piece of composition, but the material used is not to be found in every printery



H. H. GODDARD,  
First Place.



H. L. ELDRIDGE.  
Second Place.



E. C. BABCOCK.  
Third Place.



E. D. BERRY.  
Fifth Place.

#### PORTRAITS OF THE WINNERS IN AD.-SETTING CONTEST NO. 12.

Denver, Colorado. In 1897 he entered the employ of the Wahlgreen Printing Company, in the same city, with whom he is still identified.

Harold Lester Eldridge was born in South Chatham, Massachusetts, in 1872, and started to learn his trade twenty years later with A. P. Goss, of Harwich, Massachusetts. He afterward worked in Boston, being for several years with the Bartlett Press, a firm well known for the excellence of its printing, but left there to become foreman and manager of the Goss Steam Print, where he had served as apprentice. Mr. Eldridge has charge of both composing and press rooms, it being a newspaper and job office, which issues five weeklies, besides doing a good job-printing business.

E. C. Babcock was born at Port Byron, New York, serving his apprenticeship on the *Chronicle*, of that place. He afterward worked in several places in the East and West, finally locating at Grand Rapids, Michigan, where he is employed by the James Bayne Company.

George L. Bell was born in Boston in 1868. He learned his trade in several of the larger establishments of that city, and was for ten years with Alfred Mudge & Son. At present he is employed by R. H. Blodgett & Co., 30 Bromfield street.

Edward D. Berry was born in Edwardsville, Illinois, in 1877, learning his trade in various offices in Little Rock, Arkansas. He has worked in several Eastern cities and is now holding a responsible position with Hollister Brothers, Chicago.

Among the more than one hundred letters received, there were many that contained matter of interest to all concerned, but

and the style of composition is more suitable for a cover-page than an ad. The collection is indeed a very creditable one and will certainly be instructive to all those who have been fortunate enough to receive the ads.

STERLING HART.—In examining the 185 specimens submitted, it is difficult to say that any three are better than all the rest. In judging an ad., much depends upon the way one looks at it. I put utility and simplicity of construction above all things else. A delicate, artistic piece of work that is pleasing to the eye when viewed on a slip of paper by itself, may be almost obscured when surrounded by a lot of average newspaper ads., and of course valueless to the advertiser. In making my selections I took a newspaper and cut out an ad. of the proper size and average position, and slipped the specimen underneath so the printed matter would show through, and then judged the probabilities of its catching the eye of the reader and imparting its nature at a glance, which would insure its careful perusal if the reader was at all interested in a business college. While I have been a reader of *THE INLAND PRINTER* for about four years and have always felt an interest in the contests, this is my first participation, and I feel that the resultant good is well worth the trouble so far as I am concerned.

JAMES NICHOLS.—This manner of judging by contestants is the fairest and best yet adopted, and can not but meet with the approval of all interested.

H. R. LANDIS.—I should have unhesitatingly given first place to No. 84 if the words "Fountain City Business College" had been capitalized.

E. D. MAHON.—There being so many clever ads. submitted makes it

no easy proposition to find the best three, but as I have studied them for the past week carefully I think I have made a good selection.

HARRY A. THATCHER.—It has been no easy matter to decide, as there are none but what have some original idea, and some of them are simply swell. No. 92 is the prettiest one in the bunch, but it won't do for a newspaper advertisement — too delicate.

CHARLES LOWATER.—There are many perhaps more striking typographically than these, but I don't like the display of "Don't forget," "Remember," etc. The ad. was meant to attract young men and women.

JOHN R. BERTSCH.—I think many of the competitors have taken too great liberty in arranging copy. Even if bona fide advertisers allow leeway in the arrangement of the different items in an ad., yet my experience has been they prefer to have copy quite closely followed, generally, and I think such should be the case in a contest of this kind, although such leeway has been granted. Taking the collection as a whole, there are many suggestive designs to the printer who is looking for ideas, and I feel amply repaid for my efforts in the contest by the fine collection of specimens I have thereby received.

WILL B. SHAW.—Think these most suitable for newspaper ad. only, and with that in view made my selections, having passed over the more artistic ones. The display and various effects speak well for all who participated therein, and I for one would like to have more of the kind as often as you can arrange for it. You are to be congratulated.

J. R. CARPENTER.—Specimens received and would say they are well worth the cost. My only regret is that I have only three votes. I wouldn't take \$5 for my set.

ERNEST O. EVERETT.—They are all very nicely gotten up and I am much pleased with the set.

CLARENCE N. BENHAM.—In my judgment, taking the ads. as a whole, they are a very weak lot.

E. R. STEPHENS.—I consider this ad. one of the hardest propositions yet submitted by you for any contest, and judging by the small number of ads. of real merit among the large number entered, I should judge this was the case with most of the contestants.

SAMUEL J. McCURDY.—I have been a reader of THE INLAND PRINTER for six years and have watched the contests right along, as the criticism on the different specimens is very helpful to any one.

H. C. HULL.—They were the best set of specimens I ever examined, and it was very difficult to select the best, as there are others as good or possibly better than the ones I selected.

SIMON WIRTH.—Very few deserve mention; many have errors which otherwise would be good.

JOHN J. EMERICK.—Considering the great amount of good work in this large list submitted, it is, indeed, hard for me to tell which is the best — all are good. Trust the results in decisions will be satisfactory to all contestants. I know it will be a very educational one to all — it has been to me.

ALF. J. W. GALBRAITH.—I congratulate you upon the success of your competition — one hundred and eighty-five entries is the largest ever entered in any typographical contest since the one of THE INLAND PRINTER in May, 1899.

An interesting letter was received from Tom V. Hendricks, which calls attention to a point in this system of judging a contest that is worth considering. It reads as follows:

BROOKVILLE, PENNSYLVANIA, November 10, 1902.

MY DEAR MR. BYXBEER,—In accordance with your instructions to contestants in THE INLAND PRINTER Ad.-setting Contest No. 12, it gives me pleasure to inform you of my selection, as follows:

No. 1 — No. 56; No. 2 — No. 157; No. 3 — No. 156.

In this connection may I state that while I consider this method of deciding the contest eminently fair, still we who submit these samples of our work are but students in THE INLAND PRINTER's great school of art, and, naturally, when we have given our best thought to the work of producing a satisfactory ad. (and are debarred from voting for it) the fellow who comes the nearest to duplicating our own ideas has a trifle the advantage when we come to make up our "unbiased" judgment. I would like to suggest that for the next contest the ad. compositors of The Henry O. Shepard Company — the men who set the ads. for THE INLAND PRINTER, and whose work is ample evidence of their superior ability — act as judges. This plan may be open to the criticism that it throws the whole matter into the hands of THE INLAND PRINTER and might subject the paper to a charge of partiality, but I believe that the great majority of the printers who take an interest in these matters would be more than willing to trust their friend and tutor. I, for one, would feel at least that the decision of the men who set the ads. for THE INLAND PRINTER was the word of those who know a good ad. when they see it. We all think we do, but their work proves that they really do.

Wishing yourself and THE INLAND PRINTER all success, I am

Yours sincerely, TOM V. HENDRICKS.

While the contestants are really but "students," yet I think all will agree that the composite result has been the selection of the best ads. Still, Mr. Hendricks' suggestion is a good one, and while in our next contest the present custom will probably be followed, THE INLAND'S PRINTER's ad. compositors may be asked to make selections before the result is known, and the

"finding" of both "courts" can be published. One other feature of the contest has caused a little comment among the contestants — the number of errors that appeared in the specimens. These were referred to by several in their letters, three sending long lists of corrections. These are best summed up in a letter from John D. Evans:

Having taken the pains to hurriedly proofread the specimens submitted in THE INLAND PRINTER Ad.-setting Contest No. 12, I feel assured that some allusion to the typographical errors found therein will be of interest, not only to the general reader who has neither the time nor the inclination to read them closely, but will also be appreciated by the contestants whose efforts are found to be faulty and may be of lasting benefit to them by impressing upon them the importance of correctness in every-day work. While many of the errors and irregularities noted may not be regarded as disqualifying, they show that even the ambitious and better class of compositors are often careless and negligent almost to the degree that characterizes our fellow craftsman familiarly known as the "blacksmith."

One of the most common irregularities among the contestants was in "splitting the title," or in other words, not regarding "The" in both instances as a part of the name of the school. That it is such is plainly shown by its use after the preposition "to" in the signature. Nos. 2, 3, 15, 17, 21, 22, 41, 46, 52, 61, 63, 66, 70, 74, 77, 79, 80, 84, 87, 89, 98, 104, 105, 109, 110, 111, 112, 114, 115, 116, 118, 120, 121, 123, 127, 130, 135, 138, 140, 142, 144, 150, 167, 176, 177, 179 and 184 fail in either the first or second instance where the word appears to display it or arrange it as a catch-word in such a manner as to show that it is regarded as a part of the name or title, while the following are guilty of the same failure in both instances: Nos. 1, 4, 5, 6, 9, 10, 11, 14, 16, 18, 19, 20, 23, 24, 29, 30, 31, 32, 33, 34, 35, 36, 40, 42, 43, 44, 47, 48, 53, 54, 55, 56, 57, 58, 59, 60, 62, 64, 68, 69, 71, 72, 75, 76, 81, 82, 83, 85, 88, 91, 92, 93, 94, 95, 96, 97, 100, 101, 102, 103, 107, 108, 117, 119, 122, 125, 126, 128, 129, 131, 132, 133, 134, 136, 145, 146, 147, 148, 149, 153, 154, 155, 156, 158, 159, 161, 164, 165, 166, 168, 169, 170, 171, 172, 173, 175, 178, 180, 181 and 182.

In fifty-one of the one hundred and eighty-five designs submitted the compositor takes advantage of Rule 3 governing the contest, and makes some transposition of the sentences contained in the copy. They are as follows: Nos. 2, 8, 9, 17, 18, 19, 29, 32, 33, 35, 38, 39, 42, 43, 44, 47, 53, 56, 58, 62, 63, 73, 78, 80, 82, 91, 93, 94, 95, 104, 108, 116, 122, 130, 135, 137, 141, 147, 148, 154, 156, 158, 161, 164, 165, 168, 172, 173, 180 and 182.

Nos. 45, 92, 108, 145 and 155 go a step further and extend the transposition to words in the sentences.

In the matter of abbreviation some little fault should be noted. No. 140 shortens "Business" to "Bus." in the signature, while forty contestants abbreviate "Wisconsin" to "Wis." in one or both places where the word is used. The abbreviations may be found in Nos. 1, 2, 6, 13, 34, 43, 46, 47, 53, 57, 68, 71, 72, 76, 77, 81, 83, 84, 94, 100, 101, 107, 109, 110, 116, 123, 131, 140, 144, 151, 155, 157, 158, 163, 164, 165, 173, 174, 181 and 183.

Nineteen contestants make some error in the spelling of "Fond du Lac." Nos. 17, 28, 41, 44, 54, 60, 68, 78, 100, 101, 116, 124, 153, 159 and 177 spell it "Fon" du Lac; No. 149 compounds it, "Fon-du-Lac"; Nos. 25 and 26 spell it Fond "de" Lac, while No. 47 puts it "Fon du Luc."

Ten contestants supply "to" after "given" in the sentence beginning "Special opportunity," etc.—these are Nos. 25, 26, 72, 140, 141, 149, 152, 163, 164, and 175; Nos. 5 and 6 say "for" those who wait; No. 28 gets an "r" for an "n" in "opportunity"; No. 37 puts it "Franklin" City; No. 41 supplies "young" before women; No. 76 omits "and" between "men" and "women"; No. 83 uses a single quotation after "wait"; Nos. 132 and 159 say those "that" wait; No. 134 leaves out "Fond du Lac, Wisconsin," where it first appears in the copy; No. 139 omits "Write at once for particulars to the"; No. 149 makes it "to late." Some wrong fonts are "a" in Fond du Lac in No. 20; "e" in those in No. 65. In No. 168 a period is used for a comma after "Fond du Lac."

Nos. 3, 50, 59, 70, 71, 84, 85, 91, 92, 97, 106, 109, 111, 116, 118, 141, 161, 163, 164 and 175 use florets, ornaments or small stock cuts.

This letter is given in full, as it probably covers all the errors found by the other contestants and illustrates the necessity of careful composition. However, many of the faults noted by Mr. Evans do not injure the effect of the display and should not have influenced any judge in his estimate of the best ads. The abbreviation of Wisconsin to "Wis." is perfectly proper, the failure to spell Fond du Lao correctly is not a serious offense, and several other minor defects in no way lessen the value of the ads., yet it is a good thing to have these pointed out, as it demonstrates the advisability of extreme care in these contests in order to get every possible point in the award. The failure to eliminate any of the specimens from the list

before sending to the judges was premeditated, as it was deemed best to allow the judges themselves to pass upon the question, they being familiar with the rules of the contest. The composite result should be satisfactory to all concerned, as the two ads. so near together at the top of the list are certainly well chosen. No. 90 probably leads because it is the best business-bringer, owing to the featuring of the "Special Opportunity," which was done without sacrificing artistic display. No. 56 leads because of its neat arrangement and good balance, and if no "special opportunity" had been advertised, to my mind it would have been the better ad. There may be some satisfaction to Mr. Eldridge to know that his ad. was selected for first place by thirteen judges, while No. 90 was so placed by only ten, but on the other hand Mr. Goddard will probably note that thirty judges designated his ad. for some one of the three places, while No. 56 was chosen by but twenty-six. Which is the greater honor? An important letter was received from H. G. Harris, of Canandaigua, New York, but as it bears more directly on future contests, its publication will be deferred until next month, when it will be used in connection with the announcement of Contest No. 13. Quite a number of sets of the ads. submitted in this contest, most of which are complete, were left over, and these will be mailed to those interested if they will send 10 cents in stamps or coin to the address at the head of the newspaper department.

#### "THE INLAND PRINTER" BRINGS RESULTS.

Advertisements in THE INLAND PRINTER not only attract attention but bring returns. The following shows the experience of one of our advertisers:

*The Inland Printer Company, Chicago:* CHICAGO, January 6, 1903.

GENTLEMEN,—We desire to compliment you upon the very artistic and attractive manner in which you have this month presented our ad. to the many readers of THE INLAND PRINTER. Inquiries from this ad. are coming to us so rapidly that we almost fear we shall soon deluge our factory with orders for New Model cutters. We have been an advertiser with you for over ten years and do not see how we could possibly get along without your valued paper as an advertising medium.

Wishing you every success for the New Year, we remain,  
Yours truly, T. W. & C. B. SHERIDAN.

If you have anything in which the printing and allied trades would be interested, why not use its pages? There is no better medium. No issue of THE INLAND PRINTER is less than twenty thousand copies.

#### LAKE CHARGOGGAGOGGMANCHAUGGAGOGGA-GUNGAMAUGG.\*

No more the Indian's bark canoe skims lightly on its placid breast;  
No more his camp-fire's ruddy hue lights up each wavelet's tiny crest;  
No more is heard his whoop and call; no more the yelping of his dog  
Sounds shrilly o'er Chargoggagoggmanchauggagoggagungamaugg.

The dudellet and the summer flirt, the small boy splashing near the shore,  
The ice man in his flannel shirt are here—the Indian nevermore;  
Though thoughts of him still haunt the spot and memory receives a jog  
Each time we say Chargoggagoggmanchauggagoggagungamaugg.

Poor Lo has gone. 'Twas vain the strife, for never could a race endure  
And struggle in its daily life with any such nomenclature  
As Umsakisis, Chinquassabamtook, Apmonjemgamook and Umbagog,  
Capsuptac and Chargoggagoggmanchauggagoggagungamaugg.

Had he but used a curter speech and spent his wits inventing things,  
He might be running factories and sitting down to dine with kings.  
Far easier it seems to make a tumbler lock or patent cog  
Than name a lake Chargoggagoggmanchauggagoggagungamaugg.

—Just John in *The Corbin, New Britain, Connecticut.*

#### GOOD WORK HANDSOMELY RECOGNIZED.

Mr. F. Wesel, president of the F. Wesel Manufacturing Company, presented his manager, Mr. Henry L. Bullen, on Christmas day, with a solid silver tea and coffee service, in appreciation of Mr. Bullen's successful services to the company.

\* Near Webster, Mass. Three Miles in Length. Area 1,500 Acres.

#### RESIGNATION OF MR. C. F. WHITMARSH.

We regret to announce the resignation, on January 17, of Mr. C. F. Whitmarsh, associate editor of THE INLAND PRINTER and secretary of the company. This resignation, which severs a long and faithful service, was accepted only in accordance with the expressed wish of Mr. Whitmarsh, who indicated that he desired to avail himself of an opportunity to enter upon an independent business in advertising and the preparation of business literature, in which his long and intimate

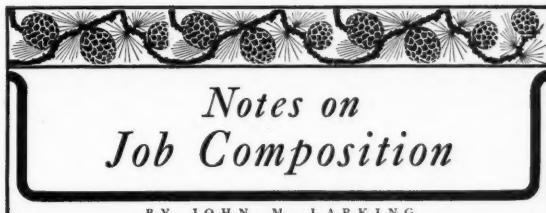


knowledge of all departments of the printing arts could be used in building up and establishing a profitable clientage.

The extensive experience which Mr. Whitmarsh brings to his new field of activity is both unusual and valuable. In earlier years he had charge of the proofreading department of one of the largest printing and publishing houses in the country—that of Rand, McNally & Co.—and for fifteen years he has been connected with The Henry O. Shepard Company, where his taste and judgment in the preparation of every variety of printed matter was unquestioned. As secretary and associate editor of THE INLAND PRINTER great opportunities of reviewing and comparing the best business literature produced at home and abroad served to ripen and develop a fine native taste for the best effects in printing. These acquirements with an accurate knowledge of all that goes to make good printing, processwork, etc., are rarely developed in one person.

Mr. Whitmarsh will undoubtedly find appreciation in his new business commensurate with his abilities, and these, as we have shown, are by no means small. His departure from the service of THE INLAND PRINTER is regretted by the management and his associates, who wish for him nothing but the prosperity and good fortune which he so eminently deserves.

Mr. Whitmarsh's offices are located at Room 815, The Temple, corner Monroe and La Salle streets, Chicago, Illinois.



## Notes on Job Composition

BY JOHN M. LARKING

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 212 Monroe street, Chicago, Ill. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

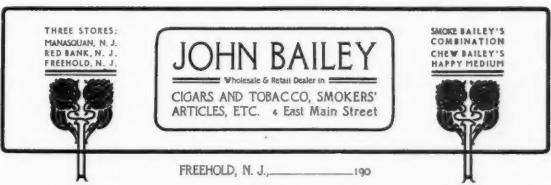
HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

ELECTRIC PRINTING COMPANY, Luzerne, Pennsylvania.—It is in the best taste to use one series of type on your stationery. Your headings are helped very much by the designs.

G. W. BRONG, New York.—A more distinctive type arrangement would improve the ads. Better contrast and less dependence on borders and ornaments for feature.

THADDEUS S. WALLING, Freehold, N. J.—We reproduce your Baily letter-head. It is a pleasing variant in the panel form. The ornaments are printed in a blue tint, the rest in



No. 1.

a deeper blue. As a printed letter-head is in some degree an advertisement, a little more prominence given to the business would have improved it. (No. 1.)

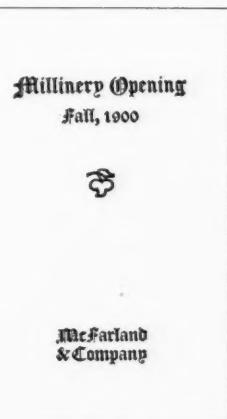
E. W. JOHNSTON, JR., Bridgeburg, Ontario.—In your Christmas booklet, a better attention to the margins would have

improved it, giving more space to the outside margins than the inside, and slightly less on top than bottom.

J. W. TUCKER, Markdale, Ontario.—Good jobwork does not always mean eccentric rule and ornament designs, and your "millinery" folder first page we reproduce with a simple



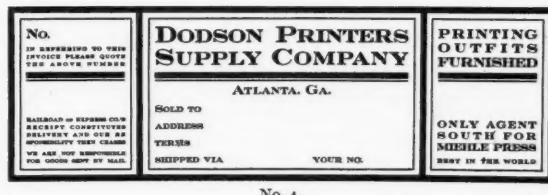
No. 2.



No. 3.

resetting which is much more appropriate for such a job. (Nos. 2 and 3.)

RICHARD N. MCARTHUR, Atlanta, Georgia.—We reproduce your bill-heading. It is a strong and harmonious panel design.



No. 4.

We wish to call the attention of our readers to the careful and equal spacing of the type and rules. The original is printed on a yellow-tinted paper, outside rules and underscores in deep yellow and the rest in black. (No. 4.)

W. F. LENHART, Monett, Missouri.—We reproduce your letter-head and a resetting, showing whereby it can be improved. Your use of one series is good, but the arrange-

J. J. CHARLES, C. C.

D. B. KINGERY, Sec'y. and Treas.  
Lock Box 196.

### Order of Railway Conductors

Two Rivers Division Number 151.....  
MEETS EVERY MONDAY AT 2 P. M. AT MASONIC HALL. MONETT, MISSOURI.

No. 5.

J. J. CHARLES, C. C.

D. B. KINGERY, Sec'y. and Treas.  
LOCK BOX 196.

### Order of Railway Conductors

Two Rivers Division No. 151

Monett, Missouri

Meets every Monday at 2 p.m.  
at Masonic Hall

No. 6.

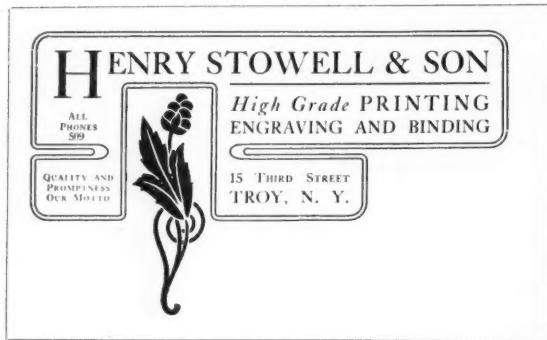
ment is a little bit awkward. We deprecate the misuse of periods as shown, feeling sure they have no ornamental value so placed. (Nos. 5 and 6.)

MATTHEW T. COLLINS, Wilmington, Vermont.—Panelwork is a means to the end, but not the only way to that end—the production of correct and tasteful printing. The work submitted by you is neat, both with and without the panels. In this connection, we would say that all the typefounders supply side-face rule of all thicknesses and in labor-saving

fonts, which join perfectly without mitering and save much time in such work.

HAL MARCHBANKS, Ennis, Texas.—An underscore, especially in the same color, should not be heavier than the type line under which it is placed. In your note-head query a 3-point and a 2-point rule would be about right.

JOHN McCORMICK, Troy, New York.—Your business card is a unique design. In the main we would condemn such an arrangement for the average business card, but this one has



No. 7.

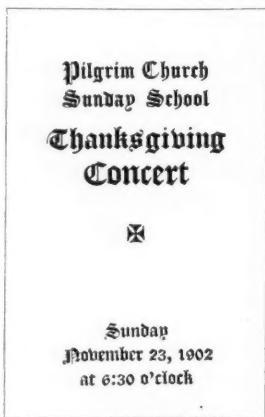
the merit of possessing good decorative treatment without in the least sacrificing legibility. It is suggestive and out of the way in design and has a proper balance of white and color. In the original, the ornament is very properly printed in a very much lighter tint than the rest of the card. (No. 7.)

R. A. CAROTHERS, Stanton, Michigan.—The letter-head is a good, clean, well-arranged and well-printed job. The corner card is rather undignified, and the panel alone would have been sufficient, with the rules in red, type in black.

JOHN C. FORBES, Cambridge, Massachusetts.—The program is a variation but not an improvement on the usual four-page folder. The fold at the top gives the inside pages an appear-



No. 8.



No. 9.

ance of being worked too high on the sheet. The ornaments on the front page are unnecessary, and the use of fall and spring flowers together is not good decorative taste. Page 1 is reproduced, with a resetting in a simpler way. (Nos. 8 and 9.)

ENTERPRISE PRINTING COMPANY, Sydney, Cape Breton.—We select your own card and the McNaughton bill-head as two good specimens. The card, as a well written and arranged advertisement, is just a trifle marred by the imperfect joining of the rules. Rounding the rule corners would have helped,

inasmuch as a round-cornered card is used. The bill-head is chiefly notable by the use of one type in varying sizes throughout.

P. B. TRELING, Lindsay, Ontario.—Your work is fair. Use scoring rule on all card folders in order to make a good fold. The reset statement is an improvement, but the underscore and ornaments under the line "merchant tailors" are unnecessary.

LEW S. FRANKS, Roanoke, Virginia.—Your heading is a trifle awkward in arrangement. The cut should have been worked in the left-hand corner, the firm names in a size smaller type in the right-hand corner and the firm name in the center.

GEORGE W. O'NEAL, Greensboro, North Carolina.—The program is both original and dignified, two conditions that do not always meet in things typographic, even when the subject treated demands dignified treatment. Care and thought are displayed throughout.

M. B. BRETSCHNEIDER, Cleveland, Ohio.—The program is a dainty and artistic conception. We reproduce two of your folder pages as examples of pleasing and simple composition.



No. 10.



No. 11.

The "Erie" page is printed in green-black on gray stock; "A Virgin Field," outside rule and underscore in red, the rest in green-black. It is our impression that the sprig of myrtle shown on the latter page is a symbol of virginity. (Nos. 10 and 11.)

H. A. THATCHER, Sioux City, Iowa.—Your card, otherwise well displayed, is marred by crowding the margins. A pica more space all around the margin would improve it very much. Both in your card and letter-head the value of clustering the different statements is shown.

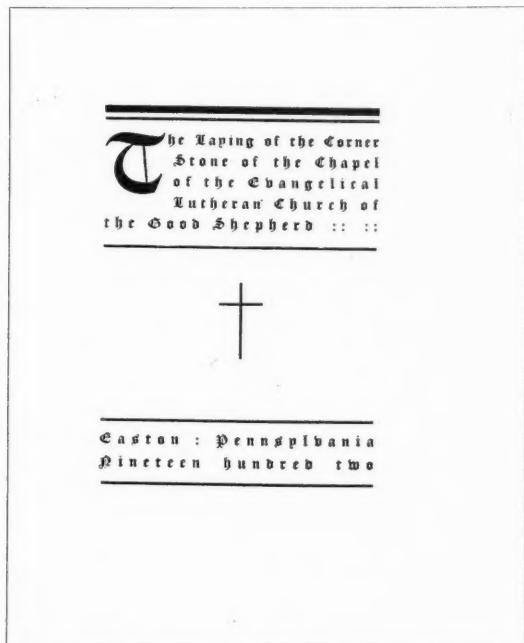
ROY B. BRADLEY, Richmond, Virginia.—The Dixon cover-page is an attractive piece of typework, well spaced and well balanced. Likewise the Ariel page, with the exception of the obtrusive red ornament, which should have been worked in blue a shade deeper than the color of the paper.

C. DE VERE, Marathon, Iowa.—The church calendar is very well displayed and printed. As readability is the main requirement in such a card, perhaps the removal of the red ornaments at the bottom, permitting the lowering of the calendar and allowing slightly more space for the display, would have improved it.

THE DUNHAM PRESS, Bridgeport, Connecticut.—Your card is distinctly original in treatment. The printing of the black over white on gray board gives it a luminous effect that is

very attractive. The Pike Brothers bill-head could be improved by leaving off the underscores, thus giving more distinction to the panel.

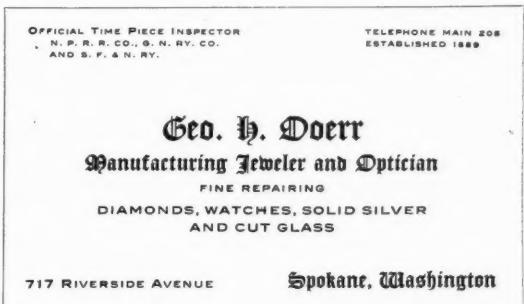
EDMUND G. GRESS, Easton, Pennsylvania.—An appreciation of what makes good printing is shown by the samples submitted. Careful type arrangement and spacing, combined with



No. 12.

thoughtful color arrangement, show finish and thoroughness in every detail. We reproduce a page to show a quiet and appropriate design and also a consistent letter-spacing. Initial and cross in red, rest in black. (No. 12.)

INLAND PRINTING COMPANY, Spokane, Washington.—Your work is all very good, its chief merit being a discriminating taste in the matter of type selection fitting the requirements of the job. We reproduce the Doerr card as an excellent illus-



No. 13.

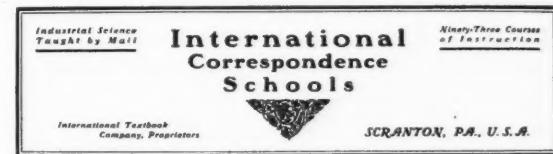
tration of this proper choice of faces, and recommend it to those printers who lack this very necessary sixth sense, as a correct model for all professional and business cards, not even excluding the coal or ice man, who usually has a fondness for heavy faces on his stationery. (No. 13.)

H. F. RUBY, Glidden, Iowa.—The ads. are quite well displayed, considering your limitations in the way of material, which are very evident. Care should be taken in using borders and ornaments, that they do not overpower or detract

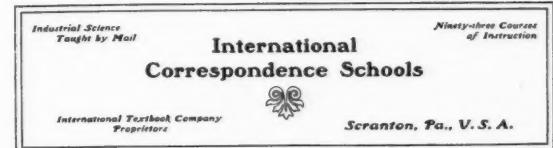
from the appearance of the display. If by contrast they do not emphasize the display, leave them out.

ED J. CAREY, Port Jervis, New York.—Do not make a panel design in perspective and place type inside. It produces confusion. The Gould & Kinney bill-head is too heavy. Type should be reduced one size throughout, and rules substituted for the borders in panels, and the space gained would lighten and improve it very much.

CHARLES M. BERKHEIMER, Scranton, Pennsylvania.—Some arrangement whereby unequal letter-spacing could be avoided would improve the letter-head submitted. Unless the wording will permit a natural arrangement of the type into inverted



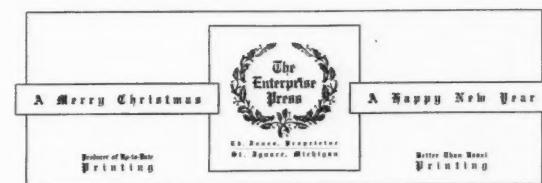
No. 14.



No. 15.

pyramids and other arbitrary shapes without uneven letter-spacing, it is better to arrange it some other way. It produces a forced effect, and sometimes militates against clearness. We reproduce your letter-head and a resetting, illustrating the criticism above. (Nos. 14 and 15.)

A. K. NESS, St. Ignace, Michigan.—In a large number of instances we have noticed a tendency to use the printed blotter as the medium of much experimental typography, resulting sometimes in a confused mass of dissenting type faces that is surely ineffective as advertising, to say the least. As a good



No. 16.

illustration of the restraint necessary in good blotter advertising, we reproduce that of the Enterprise Press, and feel sure that our readers will appreciate its merits as a dignified and proper advertisement. (No. 16.)

PAUL A. CINCOTTA, New York.—The type is suitably arranged for a cover-page. Gold should not be used for initial letters. It is the equivalent of yellow, and not strong enough to be used with black ink. In a two-color initial it is suitable for the ornamentation, but the initial itself should always be of a dominating color, like red for instance.

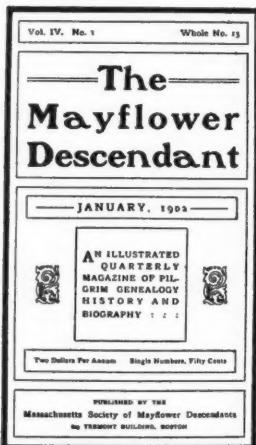
JOHN T. YOCOM, Corning, Iowa.—Your ads. are very good for the "thrown-together" kind, and perhaps it would not be kind to criticize in such a case. The Widener ad. is the best, on account of the wide space of white between the border and reading matter, thus giving better display and relieving the heaviness noticeable in some of the others.

JAMES I. HAWK, Fort Smith, Arkansas.—The wide separation of the side panels from the center one, whereby the integrity of the design is seriously affected, is the chief fault of

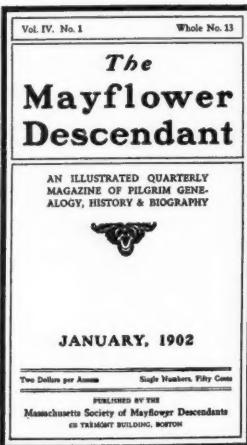
## THE INLAND PRINTER

the letter-head. Four points is sufficient space, especially because there is no outside rule to bind the panels together. The main line is a size too large. The envelope is correct.

GEORGE J. WALTHER, Boston, Massachusetts.—The samples submitted are very unequal in merit. The Cecilia Society ticket and the Belcher card are correct and tasteful bits of composition, but the Mayflower cover-page is faulty in many respects.



No. 17.



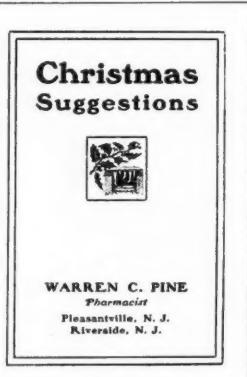
No. 18.

The design is too vague, with a superabundance of meaningless panels, which confuse instead of give distinction. The date should be very much larger, being the most important line on a magazine cover next to the title. We reproduce it, together with a simpler design. (Nos. 28 and 29)

W. C. SMEDLEY, Pleasantville, New Jersey.—The folder shows you have an aptitude for jobwork. We can suggest variations, but not necessarily improvements in your folder page, only we beg of you to avoid the fault of undue ornamentation. An error, perhaps, is its rather dainty or ladylike



No. 19.



No. 20.

aspect, not quite in keeping with the inside pages, which are heavier in appearance, due to the use of Plymouth for display. A simpler and stronger arrangement we show here-with, more in keeping with the rest of the folder. (Nos. 19 and 20)

ARTHUR W. PUGH, Houston, Texas.—The work shows much thought in arrangement and appreciation of good design. The limitation stated in your letter is to be regretted, as the use of series would improve the work. We sometimes think that more frequent consultation with the compositor in regard to proposed type outlay would be beneficial, and many sins,

both of commission and omission, in the matter of purchased material thereby avoided. A man buying things for household use is very apt to consult his wife and accept her judgment before doing so.

MEYER & TUCKER, Denison, Iowa.—Both designs are pleasing, but a trifle too large, crowding the margins. The letter-head is spoiled by the muddy red color, caused by printing the red over the green tint, using a red ink of insufficient body to cover the green. Either two impressions should have been given the red, or the tint should have been cut out under the red lines.

CHARLES WORRALL, Topeka, Kansas.—We thank you very much for your kind appreciation of this department. We would suggest the use of slightly heavier rules in your panels and that these should always have equal margins from the top and sides of the paper. Harmony of position you might call it. We instance your Truss Company bill-head as a departure from this rule.

HAROLD VAN TRUMP, Rochester, Indiana.—Your contention is good that your letter-head (No. 21) is an improvement upon the copy, but it is too radical a departure in style from the copy to be attempted without advisement from the cus-

M. M. BITTERS

MANUFACTURERS' AGENTS

C. J. KELLER

## THE CALDWELL FURNACE FOUNDRY COMPANY

*Manufacturers and Fitters of LOW, LONG, COLTON UNDERFED, BUCKEYE & IRWIN FURNACES* SCHOOL ROOM HEATERS, FLUSHING & DRY CLOSETS, FANS & BLOWERS  
*HEATING AND VENTILATING ENGINEERS. WE HANDLE ALL KINDS OF SCHOOL & TOWNSHIP SUPPLIES*

Rochester, Ind.,

No. 21.

M. M. BITTERS

MANUFACTURERS' AGENTS

C. J. KELLER

## The Caldwell Furnace Foundry Company,

*MANUFACTURERS AND PATENTEES OF  
LONG, LOW, COLTON, UNDERFED, BUCKEYE AND IRWIN FURNACES,  
SCHOOL ROOM HEATERS, FLUSHING AND DRY CLOSETS, FANS AND BLOWERS,  
HEATING AND VENTILATING ENGINEERS.*

WE HANDLE ALL KINDS OF  
SCHOOL & TOWNSHIP  
SUPPLIES

ROCHESTER, IND.,

No. 22.

M. M. BITTERS

MANUFACTURERS' AGENTS

C. J. KELLER

## The Caldwell Furnace Foundry Company

*PATENTHOLDERS AND PATENTEES OF  
LONG, LOW, COLTON, UNDERFED, BUCKEYE AND IRWIN FURNACES* SCHOOL ROOM HEATERS, FLUSHING AND DRY CLOSETS, FANS AND BLOWERS  
*HEATING AND VENTILATING ENGINEERS*

WE HANDLE ALL KINDS OF  
SCHOOL & TOWNSHIP  
SUPPLIES

ROCHESTER, IND.,

No. 23.

tomer himself. That is the reason it was rejected. Your second essay (No. 22) under customer's instruction, and which suited him to perfection, could have been improved very much by a few changes in sizes of type and arrangement. We reproduce these suggestions. (No. 23)

WILLIAM KNUTZEN, 99 Cleveland avenue, Chicago.—The layout and composition on your catalogue are very good. The title-page design we like very much, although it could be improved by leaving out the two middle rules of the inside panel, thus avoiding a certain confusion as it now stands. Printing the heavy rules in color would have corrected this error by causing contrast.

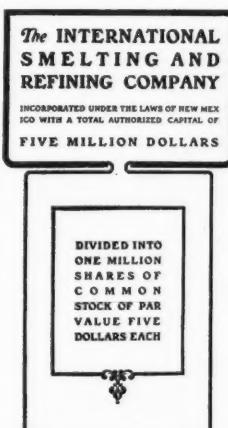
STEWART HOOD, Crary, North Dakota.—We notice an inconsistency in your card. On the letter-heading the title of the paper is "Crary Public Opinion"; on your card it is "The Crary Public Opinion." Assuming that the first way is correct, on the card the definite article should either have been left off or printed as a catch line, very much smaller. The card is not extraordinary in composition, and the four-inch measure, printed on the upper edge of the card as an advertising con-

venience we suppose, should have been separated into agate divisions, fourteen lines to the inch.

O. L. LILLISTON, Philadelphia, Pennsylvania.—Much intelligence and refinement is displayed in your work, both in type arrangement and color schemes. The Olmstead cover-page is an excellent design, simple and effective, and suggests many

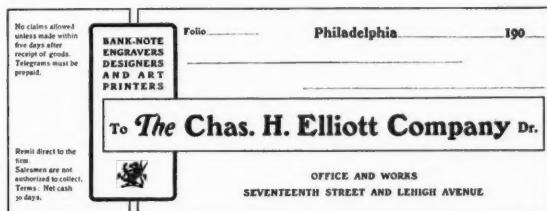


No. 24.



No. 25.

ways of good color-dividing. The International cover is not so pleasing on account of the letter-spacing of the second line of the title, whereby its color value is changed, causing a certain confusion which mars its legibility. It would look much



No. 26.

better if the line had been simply centered, leaving white space at either end. The Elliott bill-head is an attractive variation of that useful bit of stationery. Rules printed in blue-black, rest in silver bronze. (Nos. 24, 25 and 26.)

W. P. DELANEY, Caledonia, New York.—The Fortnightly Club booklet is a proper and consistent bit of printing. The cover is attractively printed in red and black on dark gray stock. The inside pages have a red rule border, and lightface Post Old Style is the type motif. It is in every way a correct job. The Sunday-school program is a pleasing bit of printing. The use of smaller type sizes would improve the stationery work.

EUGENE MORRIS BIGGERS, Corsicana, Texas.—We like your work very much, and although in the present lot there is nothing whereby we can point a moral, we trust to hear from you in the future. In the Houston Division By-laws booklet a better attention to the margins would have improved it. The two pages should always be regarded as a unit and the space equalized between the center and outside margins. See Plate XLV on page 350 of the December INLAND PRINTER.

BROWN & WIANT, St. Paris, Ohio.—As the advertising postal card is usually consigned with promptness to the waste-paper basket, it is necessary that it be exceedingly attractive and well displayed to obtain even a moment's consideration. There are three statements on your postal that should be displayed. "Save by using a sweep mill," "Save money by grind-

ing" and "Buy a Foos Mill." All the rest should be very subordinate. The card is tastefully composed, but does not come up to the very best standard of advertising display.

FRED B. MARTINDALE, East Liverpool, Ohio.—Your advertising booklet is well composed and well printed. We take exception, however, to the wide separation of the paneled initial from the rest of the matter. Better to have set the initial in the text and used the panel for a caption or comment. In that way you could have placed the panels to the right and left of the text, thus giving better balance.

B. E. NOBLE, Seattle, Washington.—Your display work is correct and well balanced in every respect. No trouble there. The color selections, however, militate somewhat against the proper effect of the type display, weakening it very much. The type lines should have been in brilliant red or deep black, the rules in red and gold as they stand. As the covers are shown, the green stock overpowers the printing placed upon it.

A. O. GARRISON, Omaha, Nebraska.—The memorial program is interesting in many ways, as explained in your letter. Both you and Mr. Swoboda are to be congratulated upon the production of such a job. His designed and wood-engraved border of forget-me-nots is graceful and appropriate. We take exception, however, to the use of typographic ornaments, on one or two pages, which disagree with the designed border.

PERCY T. PEARCE, San Antonio, Texas.—A tendency to the use of type sizes larger than necessary in stationery printing is a fault we notice in your work. In the Pecos Valley Pharmacy letter-head, however, you have arranged a large amount of matter in an effective way. It would make for clearness, though, if you had not broken the rule under the main line with the manager's name, but placed it in the small side panel.

CHARLES ROLOFF, St. Louis, Missouri.—Much variety and adaptability is shown in the composition of the ads. sent by you. We appreciate the fact that the compositor is not always a free agent in this kind of work, but with the limitations



No. 27.



No. 28.

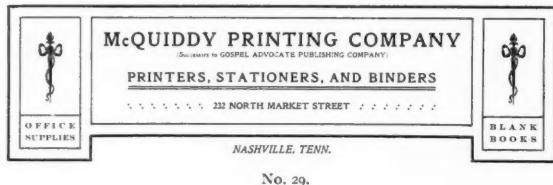
imposed upon you, a reasonable degree of variety has been shown in the set-up, especially considering the number (160). The reproductions show one very important point in ad. composition, the great value of emphasizing one feature only—in this case, the circulation of the paper. (Nos. 27 and 28.)

THOMAS A. DAVIS, Jacksonville, Florida.—Your work is all in the best possible taste, and in no way deserves the term amateurish. Composition, presswork, color selections are all that they should be. As the work sent us is all simple display, following recognized models, we assume that you mean by the term "amateur" one who has not transgressed beyond the point wherein he feels that he is producing good printing.

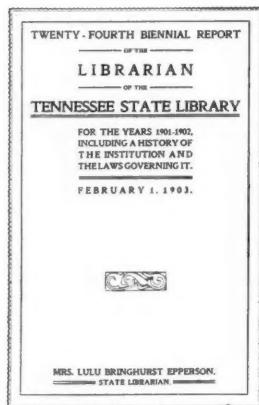
We acknowledge specimens received as follows: Harry S. Stuff, Seattle, Washington, a unique advertising folder; The

Draper Printing Company, Des Moines, Iowa, some attractive blotters; Charles B. Phillips, Aurora, Illinois, a bit of backwoods printing; Douglas Ford & Co., Toronto, Canada, a Christmas circular; The Dietz Printing Company, Richmond, Virginia, a dainty telephone announcement; Drummer Printery, Lecompte, Louisiana, a monthly calendar blotter; Kiesling Brothers, New York city, a letter of thanks to their patrons for favors received; Stettiner Brothers, New York, a blotter containing verses, with a reason, but very faulty rhythm; D. B. Landis, Lancaster, Pennsylvania, another blotter with a convincing appeal; Herbert R. Smith, New York, a circular for our museum; C. E. Wheeler, Stanton, Nebraska, some clever bits of printing, especially an original business card; Jay Crawford, Shenandoah, Iowa, an advertising booklet; Ireland & Bundy, Parry Sound, Ontario, a sample-book of attractive letter-head and other stationery designs; Maverick-Clarke Litho Company, San Antonio, a unique business card for laundry-wagon drivers.

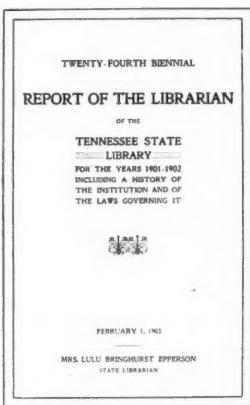
D. M. GORDON, Nashville, Tennessee.—You have a very proper conception of what constitutes good commercial printing. We recommend the use of smaller faces, however. The reproduced letter-head (No. 29) is offered as a suggestive panel-design. Two leads less space between the panel rules



would improve it. The original is on light-blue paper, outside rule and the underscoring in orange, the rest in blue-black. A better scheme would be to print the inside panel rules in orange, instead of the outer, thus obtaining better contrast.



No. 30.



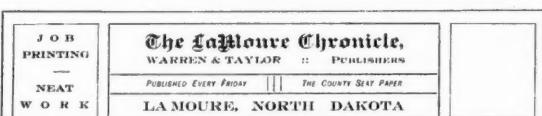
No. 31.

We also reproduce a cover-page and a reset variant, whereby we try to show how it can be improved by a little different arrangement and spacing. (Nos. 30 and 31.)

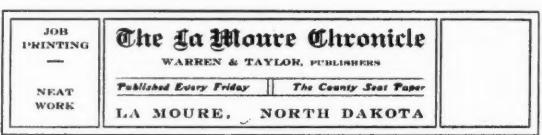
J. A. RUGABER, Chicago, Illinois.—Although many rules have been formulated for the guidance of printers in regard to color selection and proper combinations, yet they can only be regarded as general guides, to be modified as circumstances and experiences demand. Nature is sometimes looked upon as the guide in this matter, and although every conceivable combination of color and tone is found therein, yet they are combined in an indefinable manner that printing-inks can

never approach. Red and blue is not a good combination, yet certain plants bear flowers of both colors. So we think the trouble with your letter-head is not so much in the color selections as in the tones or shades used. Two colors of almost equal brilliancy, red and green, have been used. They accord well, but the effect is hard. What might be called harmony of contrast is wanting, and this discordant effect is heightened, perhaps, by printing the type in black. Olive-green for the rules, green-black for the text, and red for the firm name would soften and relieve the hardness. Although we can not speak with final authority in this matter, yet we feel that much bad color-printing is produced through failure to properly appreciate the fact that tone harmony is equally important as color harmony, and it is not enough to know that certain colors match well, but that shades or tones and proportion have a direct bearing on the appearance of the work.

JOHN BERTELSON, La Moure, North Dakota.—Your printing is well finished in workmanship and thoughtful in design. As you use very much a type modeled from an engraver's



No. 32.



No. 33.

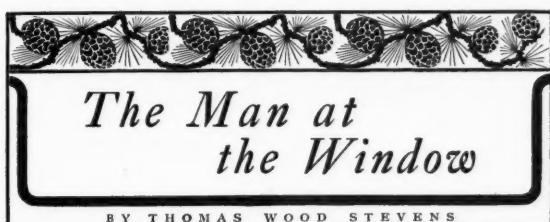
design in your work, care should be taken not to use large sizes in commercial printing. The use of a line of text or black letter in a job otherwise set in plain type is permissible, as it makes a pleasing contrast. We reproduce the Chronicle envelope heading, and also the same matter reset to show the improved effect of a little different spacing. An objection to this form of envelope heading is that the post or cancellation mark is apt to disfigure it. (Nos. 32 and 33.)

#### HOUSE NUMBERS IN JAPAN.

That important functionary, the newspaper city circulator, would have a hard time with his force in delivering papers if house numbers were arranged as they are in Japan. The houses there are not numbered according to their sequence, but according to the order of their erection. That is to say that No. 73 may adjoin No. 1, with No. 102 on the opposite side. No. 2 is probably a mile down the street. The city of Tokio is made up of 1,330 streets, in which are 318,320 houses. These houses are divided into fifteen wards. If a street passes through more than one ward the houses are numbered according to the wards in which they are; that is, a street passing through six wards will possess six number ones. It would be like hunting for a needle in a haystack for a stranger to try to find a number in Tokio, but a jinrikisha driver knows the position and number of the houses in Tokio. He is able to do this by having made his business the one study of his life.—Ex.

#### NO PRINTER SHOULD BE WITHOUT IT.

Enclosed please find money-order for \$2.50, for which continue sending *THE INLAND PRINTER*. No printer should be without it. I consider it a source of much benefit. Count on me as a steady subscriber.—Charles M. Cleveland, McGregor, Iowa.



From a typographic point of view, "Some Early Printers and Their Colophons," by J. Spencer Kennard, is one of those crimes of misunderstanding which have become so common among American publishers. It is a safe rule not to imitate Kelmscott typography unless you fully comprehend its principles, and then you will know that imitation is not to be desired.

This book about the early printers, published by George W. Jacobs & Co., Philadelphia, contains almost all the wrongs that can be perpetrated in the name of William Morris; yet it maintains a fair grade of mechanical craftsmanship, and its text is carefully edited and scholarly. It is printed on a heavy machine-made deckle-edged paper, evidently with the intention of imitating the general effect of the Kelmscott stock; Jenson type is used, because, as the author explains inside, this type is "so closely modeled after that made by Nicholas Jenson in 1471"—which is important, if true; the initials, copies from those of Morris and sold in various sizes by the typefounders, are used throughout, occasion for them being made where it does not naturally occur; the title-page and cover-designs are directly from those of the English master, somewhat marred in the adaptation. The book is rather loosely bound in a parchment case—the parchment being about the only genuine thing in the whole make-up. I doubt not the publishers' intention was of the best. But, while such work is done in such a spirit, why should the workers bridle up at the suggestion of comparative criticism, especially from foreign sources?

The matter inside this book is really of considerable interest. It consists, in the main, of translations from colophons used by the early printers, each preceded by an explanatory note written by the author; this arrangement involves a somewhat broken line of thought, without much sequence or logic, but the material presented is worth while, and if the manner of presentation were different, we should probably have more of the author and less of the printers—which could scarcely improve the volume.

After all, the effort is good, for nowhere do we come so near to the fathers of the craft as when we read their colophons; in them the men were speaking to the world, speaking humanly, and setting forth their faults between the lines of their pride. As aforesaid, the book is done in a rather scholarly fashion; four hundred and fifty copies have been printed, of which two hundred and fifty are for sale in America; and the price is \$3 per copy.

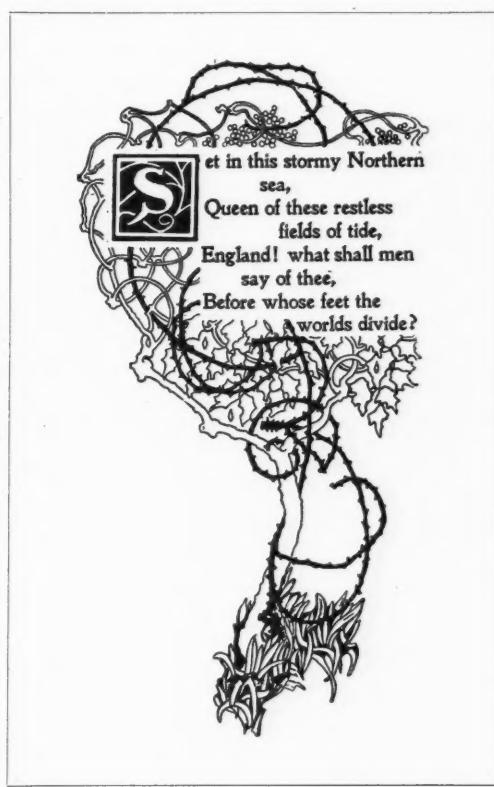
\* \* \*

Will H. Ransom, of the Handicraft Shop, at Snohomish, Washington, has printed a small edition of Oscar Wilde's poem, "Ave Imperatrix." The book is too pretty; it lacks the dignity that is fitting to its contents—for "Ave Imperatrix" is a great work, deep, prophetic, and somberly beautiful.

Only one side of the paper is printed, and each verse is given a decoration to fill the page; if these decorations were varied, so that the reader would not always find the text surrounded by the same tangle of leaves and stems, the effect would be far more tolerable. As it is, the only variety is furnished by the coloring in the initials, and the format becomes monotonous. The mechanical work is good and the red leather binding stout and agreeable, though the stamping might have been done more carefully; the gold is almost

all rubbed off my copy, because I carried it in my overcoat pocket to the house of a friend—a severe test, which the binder might consider unfair, though years of use would test it even more cruelly.

It is to be regretted that Mr. Ransom, who is evidently a serious and in some respects excellent workman, should fall into the affectation of "building a poem into a book"; we recognize the source of these odd phrases that find place in so many modern colophons, but we like them none the better for it. When one has printed a book, why should one say one has "builded" it? Of course there are books in whose connec-



A PAGE FROM "AVE IMPERATRIX!"

tion one should not call a spade by its proper name, but this is not one of them.

\* \* \*

From Bates & Guild Company, Boston, we receive "Letters and Lettering," by Frank Chouteau Brown. The book is "intended for those who have felt the need of a varied collection of alphabets of standard forms, arranged for convenient use." It is admirably adapted to its purpose, being simply and carefully arranged and full of well-selected examples.

While the text of the book is subordinate to the illustration, and contains little matter either new or particularly original, it is done with good taste and clearness throughout. And the writer's attitude toward the artistic phase of the subject is at once sane and sympathetic. The historical matter is not fully treated, but the connection between the historical examples and the modern application of their principles is remarkably well shown; this point is important, for the best modern work with letters is directly related to that of the early designers—a fact which very many beginners are prone to overlook.

The work is divided into chapters on Roman Capitals, Modern Roman Letters, Gothic Letters, and Italic and Script;

## THE INLAND PRINTER

there is also a chapter of advice to the beginner, taking up the details of materials, methods of working, and the like.

While intended for designers rather than printers, the intelligent compositor will find much interesting and useful information in the book; in fact, with this field in mind, it is to be regretted that the author did not use a little space in explaining the difference between the nomenclature employed in the text, for designers, and that commonly used by type-founders and printers.

In the list of illustrations we find a very wide collection of the best modern work, English, German, French and American, all shown in the most practical manner. Most of the alphabets are given in full, many of them having been specially lettered by the designers for this treatise. The American list includes the strong romans used so effectively by Penfield, Hazenplug, Moore and Bradley; the more delicate romans of Orson Lowell, Pyle, Townsend, Parrish and Abbey; and black-letter by Goodhue and Abbey.

We miss from this list two or three of the men who do more lettering than any of those named, and whose work is surely not inferior in quality. The fact that these are Western men might lead to the unkind suggestion that there is a tinge of that high provincialism that belongs to Boston alone in the book; this, however, is probably not the case. The explanation lies in the unfortunate condition whereby the letterer, unless he be a designer as well, seldom finds opportunity to sign his work; the ability to do a strong and individual style of lettering is a valuable property, but its title is precarious.

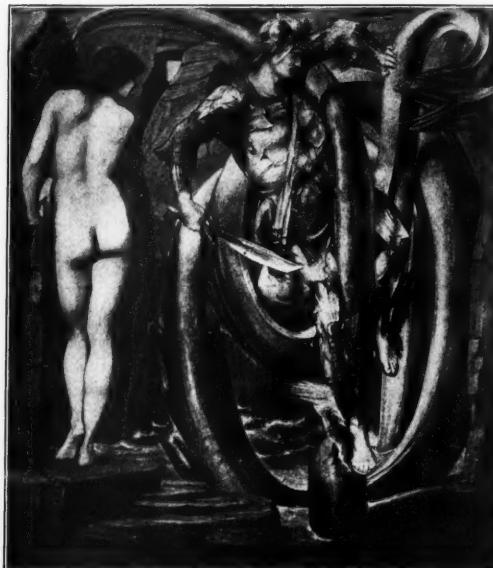
It is strange, however, that a book containing specimens of work by representative Americans should omit F. W. Goudy and R. F. Seymour — two men of marked ability in their field, of wide experience and careful study, and, in the case of Mr. Goudy at least, of strong influence on current type and lettering design. A number of others might be mentioned with almost as good a right. When one starts to criticize a book for its omissions, the vista broadens immeasurably, and one begins to question most unrighteously the author's selective faculty. And Mr. Brown's book is too well filled with good material to permit of such a hazard.

\* \* \*

More successfully than any other American publisher, R. H. Russell treads the delicate ground that lies between art and

popularity; he has a leaning toward the truly artistic, but his eyes are always fixed upon the commercial possibility. The system of bookmaking involved by this point of view is almost unique, yet logical withal. And it produces as good a line of material as we can expect from one who considers the sales, in all cases, before he prints.

So we get from Mr. Russell the play-time stunts of the popular artists, and the most popular fragments from the classics — all set forth in such form and price as can not fail



Copyright, 1902, by Robert Howard Russell.

ILLUSTRATION FROM "THE DOOM OF KING ACRISSUS."

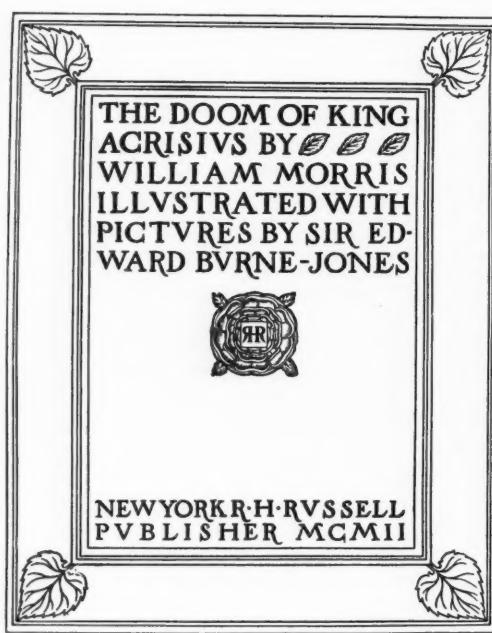
to find the casual buyer. He adopts an old-time manner because it is the most popular at the present moment — and, perhaps, because he likes it. But chiefly he strives for the oddity, the distinction, the *chic* quality that passes so readily for the artistic.

This year Mr. Russell puts out an edition of William Morris's poem, "The Doom of King Acrisius," with the illustrations by Sir Edward Burne-Jones. This version of the myth of Perseus is one of the most delightful stories in Morris's "Earthly Paradise," and the characteristic Burne-Jones pictures are conceived in the spirit of the text — medieval and romantic rather than classical. The materials of the book are above reproach; and the introduction by Fitzroy Carington is simply written and full of interest. Yet one can not but compare the book as published by Mr. Russell with the splendid project of its authors as narrated in the preface.

The volume is clearly printed in Caslon type of a readable size; the paper is a clean, white, smooth stock; the initial letters, though undistinguished, are decent; the illustrations are reproduced from good photographs by the gelatin process; the binding is strong and decorated in perfect taste; altogether the setting would be without fault — for any book of ephemeral interest. There lies the flaw. The setting is not fitted to its high purposes. Yet it is pleasing and graceful; and, since it will go many ways that the greatly artistic book the authors planned would never reach, we should be glad of its issue. Only we must, in passing, note our regret that it was found necessary to print separately the half-tones used in illustrating the introduction, as their effect, thus tipped on the page, is unstable and far from harmonious.

\* \* \*

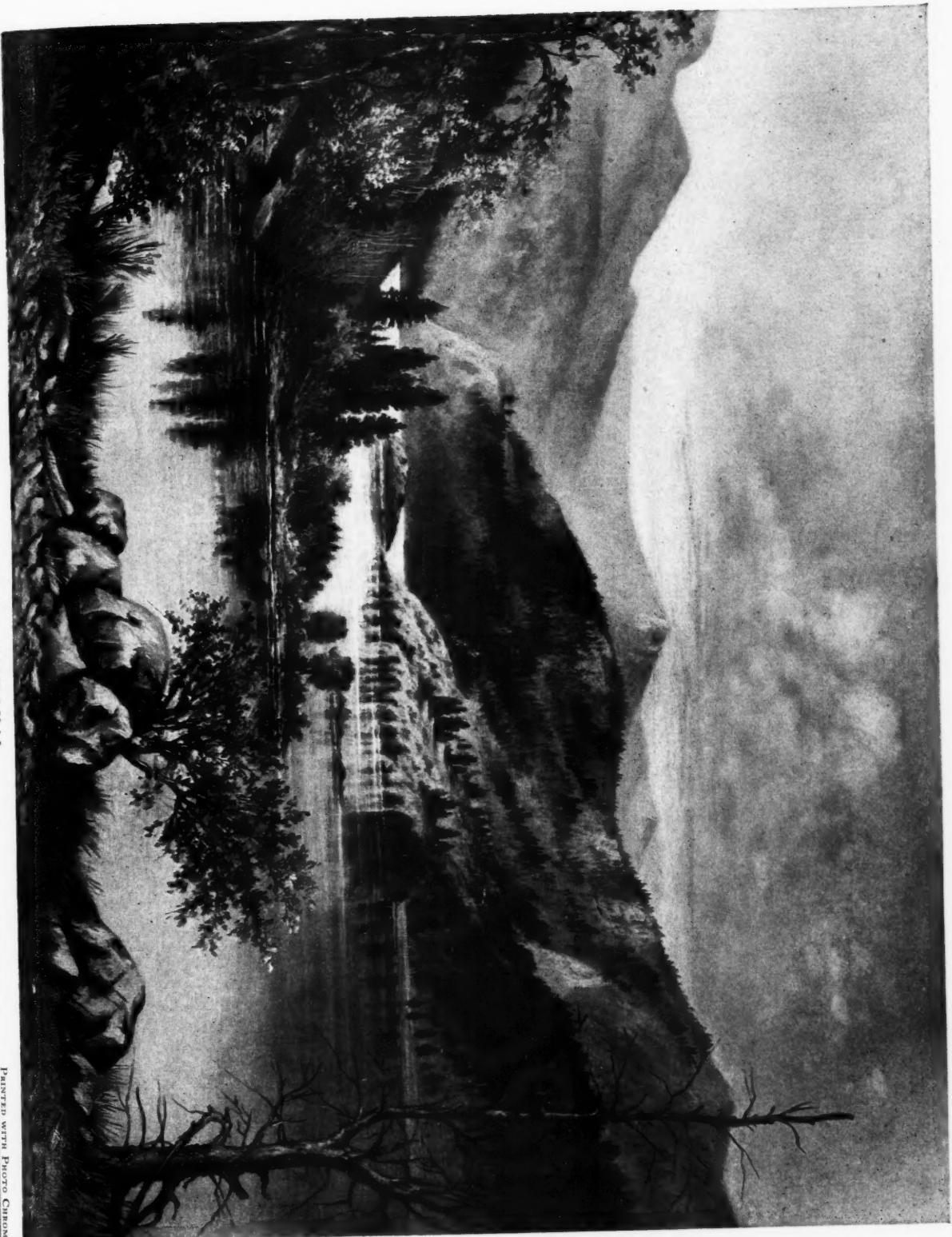
Now, it may have been because he had the paper left over, or it may have been merely a natural outcome of the publisher's interest in reading the story of Perseus; or it may have had



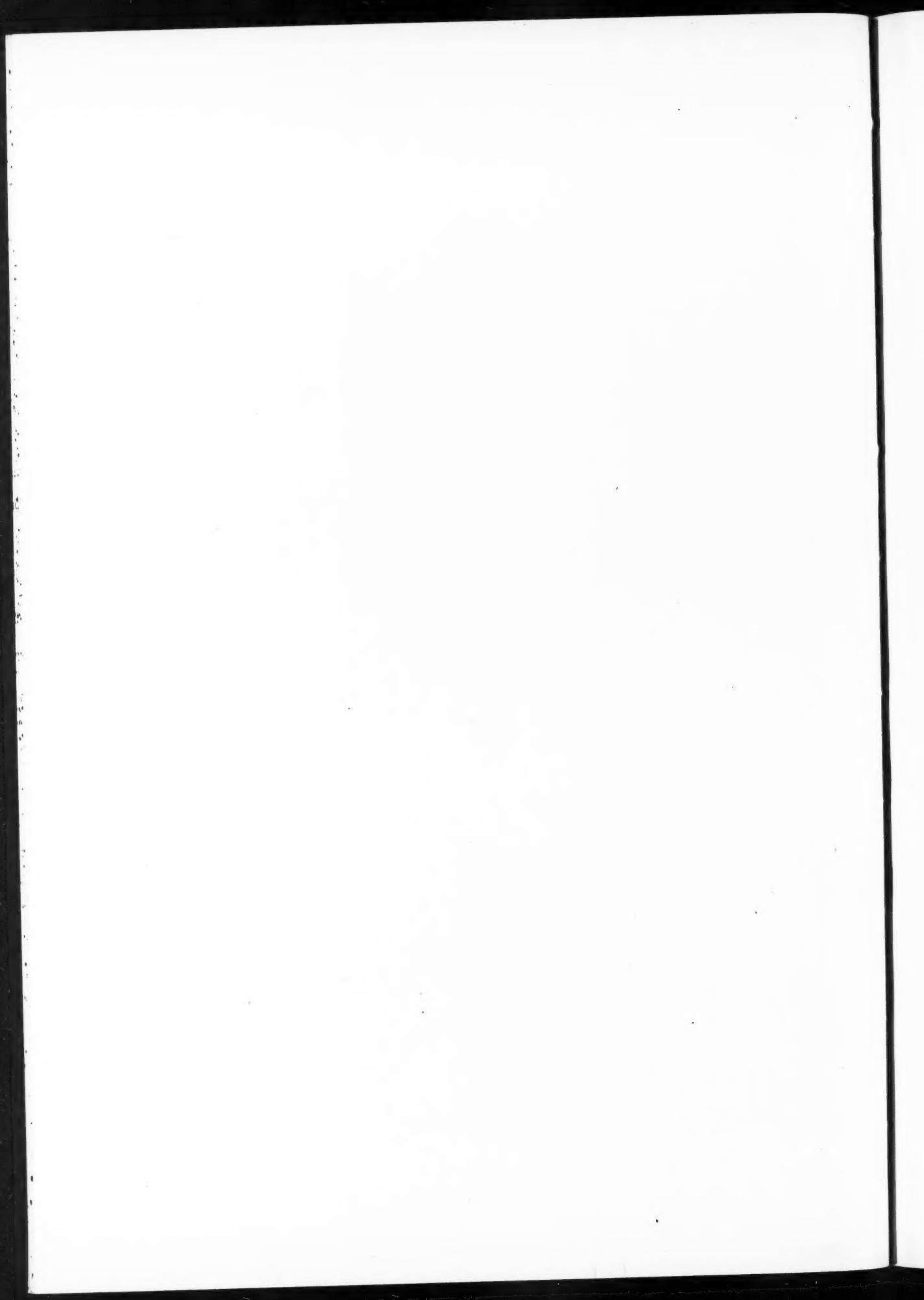
A TITLE-PAGE.

This paper made by

LAKE SAN CRISTOVAL.



PRINTED WITH PHOTO CHROMIC COLORS



nothing to do with these causes; I do not pretend to explain it, and no explanation is offered. But Mr. Russell sends us an edition of another version of the same story, written in prose by Richard LeGallienne, and illustrated with pictures of classical marbles, statuettes by Cellini, and paintings by Burne-



Copyright, 1902, by Robert Howard Russell.

ILLUSTRATION FROM "THE DOOM OF KING ACRISSUS."

Jones. As a piece of bookmaking it is similar to the other, and almost as pleasing.

We look to Mr. LeGallienne for work of the utmost technical delicacy; yet, dearly as we may admire the traceries of his eloquence, we are not wont to find much iron in his dreaming. His manner is almost always superior to his matter. Hence we should find him at his best in just such a task as this. The story is proof against the tooth of time and surely the touch of a new artist can only make it richer. Yet somehow there is a little disappointment in this book; with all its beauty, it does not wholly displace the hero-tale we have in English from the pen of Charles Kingsley; the art is finer, but the seeing eye is not so near.

The cover used, while rather too fragile for the purpose, is one of uncommon beauty; a photogravure mounted on buckram and edged with a gold stamp being, because of the beauty of the subject and the harmony of the colors, more than usually attractive.

\* \* \*

Mr. Russell also brings out another book of LeGallienne's—some rhymes for children under the title, "Mr. Sun and Mrs. Moon." There have always been great possibilities in the dear old story that every child has loved and clung to, and later told to other children—of how Mrs. Moon hides her children from Mr. Sun because of some terrible misunderstanding which nothing can ever adjust. The verses in the present volume are somewhat thin, for a man of the author's unquestioned wealth of imagination.

In the rest of the book are some other pleasing mythical references and a nursery alphabet, which is better, having several truly jolly rhymes:

E is for earwig, that lives in a peach  
With six other earwigs, and six legs on each.

P is for pig, that grunts in his sty.  
Bacon for breakfast is pig by-and-by.

The double-tone inks used in printing the illustrations—which, by the way, are not by any means up to the Russell standard—gives a rather unpleasant appearance to the text. But, after all, one should not look for too high an art in the making of books for children. It is a field in which the supply, working backward, has created the demand for a really unnecessary quality.

\* \* \*

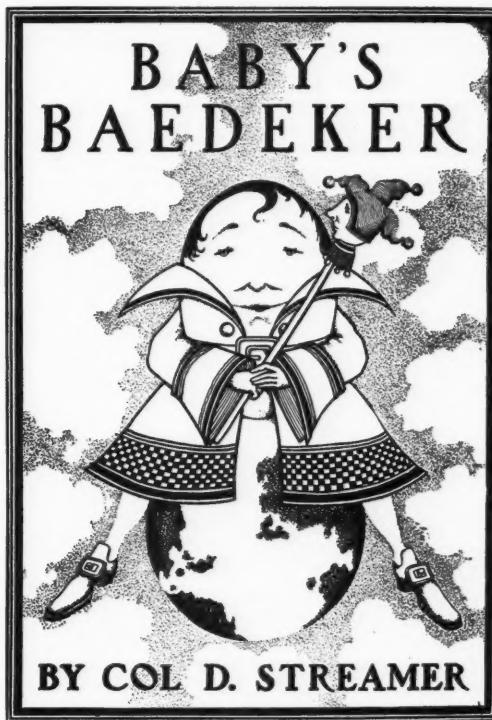
In one point at least Mr. Russell dares more than any one in the book business: he is not afraid of the book that is intended for grown-ups, but which is likely, on account of its external appearance, to find its way to the children's table in the bookstores. In this class is "Baby's Baedeker, An International Guidebook for the Young of All Ages, Peculiarly Adapted to the Wants of First and Second Childhood," by Col. D. Streamer.

While not so clever, perhaps, as the "Ruthless Rhymes for Heartless Homes," by the same author, this collection contains some joyous material, such as the following, from the "Invitation":

Come, little ones, take heart; be bold,  
And follow me to distant lands;  
And, if you wish it, I will hold  
Your damp and somewhat sticky hands.

Or this, from what the deathless bard sings about Holland:

So, any child who glory seeks,  
And in a dyke observes a hole,  
Must hold his finger there for weeks  
And keep the water from its goal,  
Until the local plumbers come,  
Or other persons who can plumb.



A COVER.

R. H. Russell, Publisher, New York.

The illustrations are unsigned, evidently because their manner is rather nearer to that of Levering than any one else would be willing to father.

This is the sort of book in which the publisher's method is most happy; the general appearance and quality of the work is fully adequate to the subject in hand; the ensemble is

perfectly appropriaté, and most agreeable throughout. Yet one would not desire a serious classic done in the same format.

\* \* \*

It is, perhaps, too much to ask that we, in this more or less democratic land, shall appreciate Alice Davis Van Cleve's acrostic of sonnets, called "The Queen's Rosary," in which she celebrates — very gracefully and in excellent verse — the incidents of Queen Victoria's reign. The lady does not reckon upon the possible differences of opinion in regard to the late sovereign's greatness; and then, when men write poetry of queens in this country, they usually laud some dead and distant figure that has come down the ages, wrapt in the starry mantle of romance — or some very up-to-date girl whose queenship is admitted to be purely of her subject's creation. But our fancy can not drift far on a theme like "The Marriage of H. R. H. the Duke of York, 1893-1894," because we saw it all treated much more intimately — with photographs — in the illustrated weeklies of the time.

Typographically, the book is wholly adequate, type, paper, initial letters and binding being above reproach.

\* \* \*

In a dainty pamphlet, entitled "Francois Villon," Justin Huntly McCarthy gives a thoroughly enjoyable portrait of that strange poetic thief and scholar — according to Mr. McCarthy's conception of him — illustrated by translations of some of the bad balladmaker's poems. Incidentally the author explains (though he can not think an explanation really necessary) the grounds upon which he wrote his play, "If I were King."

While somewhat at variance with Stevenson's portrait of the same character, and suffering somewhat by comparison in quality of English — at best, Mr. McCarthy is a trifle florid — this little paper is eminently worth reading. It certainly detracts nothing from the older and, as one likes to think, truer story; and it treats of a man who, like any forsaken and irresponsible genius, is better known in a book than in the life. Francois Villon was a sore trial to the legal authorities of his neighborhood, but in the high court of the Muses he has been fully exonerated.

\* \* \*

"Signora, a Child of the Opera House," by Gustav Kobbé, is a most entertaining and commendable pseudo-novel; it does not ask to be too seriously considered, nor does it trouble itself with the problems of style. But it takes the reader at once into an enthralling atmosphere, where, to the accompaniment of mechanical thunder and battle, operatic passion, and the soft humming of beautiful and playful prima donnas, he may follow out a plot as old as the songs that echoed across the prehistoric fœ.

From the time you read about the child who is found at the opera-house door, and who is later adopted by the company, you know that this child is marked for greatness; you know that she will grow up in surroundings that will give the author every opportunity for theatrical local color; and that at the last she will become a prima donna herself, and be won at the finish by the most famous singer of the company, provided he is not already married, in which case she will be happy and perfectly satisfied with the second best.

After all, the book was not written to tell the story so much as to set forth several hundred pages of interesting description, observation and reminiscence. The title-page is ineffective, and the illustrations from photographs of grand opera people have little to do with the book; but these things have little to do with the full success of the author's intention.

\* \* \*

John Lane has recently published "The Early Prose Writings of James Russell Lowell," with a prefatory note by Dr. Hale and an introduction by Walter Littlefield. The volume contains some sketches and essays originally printed, for the

most part, in the *Boston Miscellany*, and the five articles on the Elizabethan song-writers and dramatists, omitting Shakespeare.

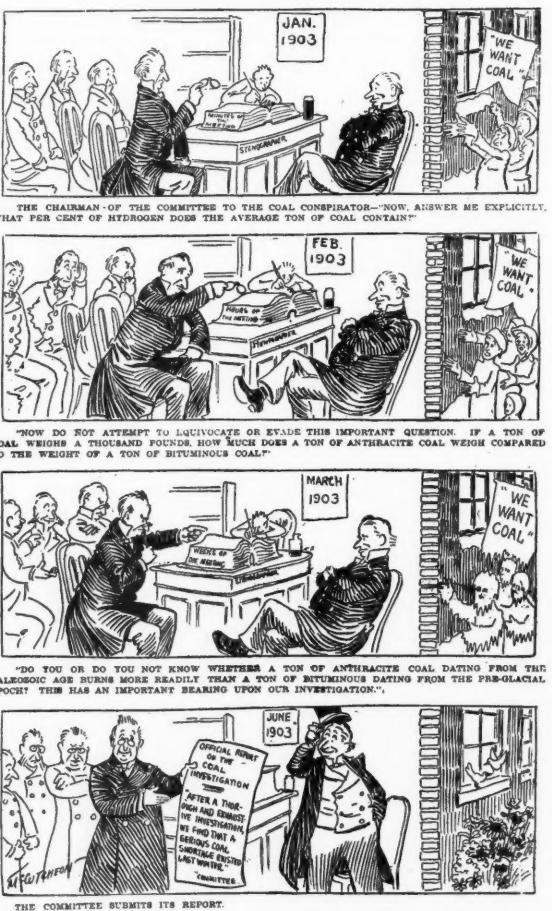
The book is of interest, for one reason, in that it shows the quality of Lowell's magazine work, even at an early stage; the contents is worth reading for its own sake. It is bound in a rather pleasant fashion; antique boards and a brown canvas back with paper label. The typography is of the chap-book order, nicely planned, but suffering by the smallness of the type and the defects in the presswork.

\* \* \*

After a severe and difficult effort, I must confess that I have not read "The Beautiful Mrs. Moulton." In the effort I have been forced, however, to find out something of what it is all about, and certain defects have been borne in upon me with deadening force. A hasty computation convinces me that it contains more than a hundred thousand words. It starts in a Pullman car, than which, for a lonely man, I can conceive no more barren situation; it refers mysteriously to Chicago as "That Western Babylon, the notorious city of Z"; and it deals, through all that dizzy multitude of words, with the search for a society woman's ancestor. There may be good art in it, but the pursuit is as arduous as the quest of the grail; and when I struck that reference to the city of my residence, my eagerness had flown.

It is printed very decently — in fact far better than it seems to deserve; the paper having a sort of Japanese texture very agreeable to the touch and very tough to the paper-knife — the latter a quality that seems quite unnecessary.

#### THE COAL INVESTIGATION.

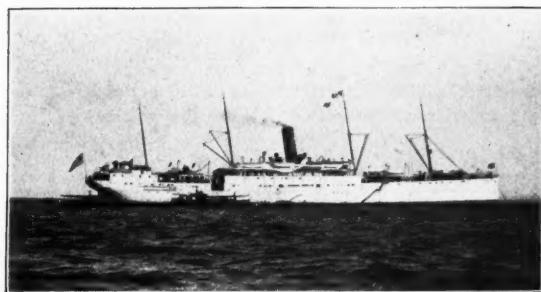


CARTOON BY JOHN T. MCCUTCHEON, CHICAGO.

### THE PRINTING TRADE IN MANILA AND THE ORIENT.

THE establishment of a newspaper in our new island possessions entails more work than the average individual is aware of. Not only is the distance a long one from America, but buildings, labor and other conditions are so different from those we are accustomed to that many obstacles must be met and overcome before a plant can be put in running order.

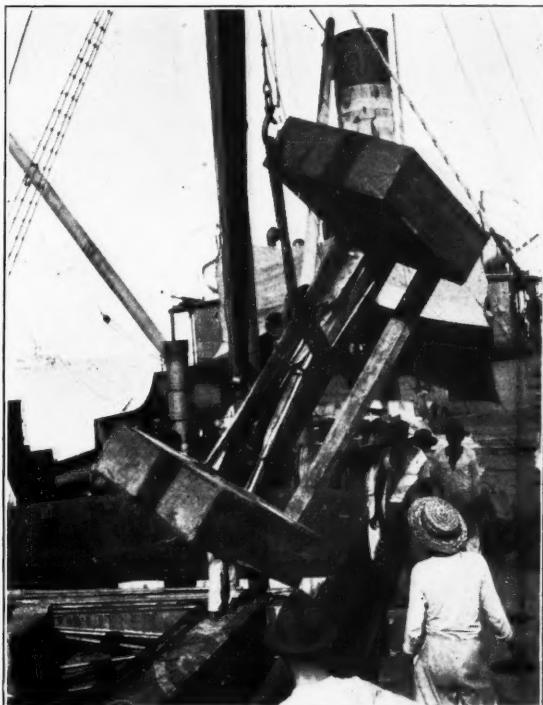
Arthur Wilson, of the Duplex Printing Press Company, Battle Creek, Michigan, who left San Francisco May 1, last



THE LOGAN IN THE BAY OF MANILA.

year, to erect a press for a newspaper in Manila, the *Cablenews*, and who has recently returned after encircling the globe, gives an interesting account of his travels. It might be mentioned, incidentally, that Israel Putnam, the author of "Daniel Everett" is president of the Manila Publishing Company, the owner of the *Cablenews*, and William Dinwiddie is manager. Mr. Dinwiddie was war correspondent for *Harper's Weekly* and the *New York Herald* in Cuba, the Philippines and South Africa, and, later, Sunday editor of the *New York Herald*. He was also editor of the *Washington Times* at one time.

The party which sailed from San Francisco on the Logan



UNLOADING A PRINTING-PRESS AT MANILA.

included, besides Messrs. Wilson, Putnam and Dinwiddie, W. W. Aulich, city editor of the *New York Telegraph*, who went to fill a similar position in Manila, and John Stemlein, Atlantic City, New Jersey, who was to act as foreman of machines and composing-rooms.

The presses, machines, type, and gasoline-engine (15 H.P.) went on the S. S. Heathburn from New York. In crossing the Atlantic the vessel lost her rudder, which delayed the arrival at Manila three weeks. The boat arrived at a time when cholera was raging in Manila. A native died of cholera on one of the barges which carried the outfit from the steamer to the wharf, causing the authorities to put the barge and her crew, as well as part of the plant, in quarantine for ten days. Much trouble was experienced in getting a suitable building for the plant, but, after much delay, one was found. The floors on which the paper was stored were rotten and gave way, and had to be rebuilt. In this country the building would hardly have been called good enough for a stable.

The Linotype machines came through after being turned on sides and end, and one machine had the base broken off. One case stand was taken out. Chinese carpenters work cheaply, and with this stand for a pattern they were able to



TWO TYPES OF MEN.  
An employe of the Government Printing-office, R. A. Nelgner,  
Washington, D. C., and a Singapore policeman.

make stands for cases, racks, stones, etc., of good hard wood which the ants would not eat. Notwithstanding Filipino printers work for \$5 per week, machines are in use in the government office and the *Cablenews*. It is difficult to get operators there. The *Cablenews* management paid \$1, gold, per hour for operators, and the men were not anxious to work even for that. The presses (two Duplex machines, capable of printing sixteen pages jointly or two eight-page papers) are said to be the first web perfecting presses installed in the Orient.

The *Cablenews* has special cable service and is a valuable addition to Manila journalism. There are three other dailies in Manila, the *Times*, *Freedom* and *American*. The first copy of the *Cablenews* was printed on August 8. The publishers had a hard time working up a circulation, as the Filipino newsboys are very dishonest and will not sell papers unless they can obtain credit until the papers are sold.

After leaving Manila Mr. Wilson went to Hong-kong, where he found several printing-offices — two English dailies and one Chinese. The Chinese daily has a circulation of five thousand. From Hong-kong he sailed to Singapore, where there are two enterprising dailies and a half dozen good printing-offices. At Colombo, Ceylon, there are a number of printing-offices. In all these places Mr. Wilson was well received and

shown every courtesy. The material and methods used are English and the labor is chiefly native, with European foremen. In Singapore he met F. J. Murphy, editor and manager of *Straits Times*. Some years ago Mr. Murphy was a reporter on the Chicago *Daily News*. He has done the Chinese War, Cuban War, Philippines, etc., for various papers, and is now "sitting down and making money."

After leaving Singapore, until Naples, Italy, was reached, Mr. Wilson did not land at any ports except Colombo, Ceylon. Cholera was raging at the latter point, and in order to get a clean health bill no passengers were landed or allowed to board the ship. From Naples Mr. Wilson crossed by rail to Genoa, thence went to Paris, Dieppe, London and Liverpool, and then to New York.

All the principal boats running from Europe to the Orient have printing-offices. The bills of fare are usually printed in two or three languages. There are passenger lists, bills of fare, dance programs, and other work to be done. Besides looking

## The Export Field

**Contributions to this department are requested from subscribers at home and abroad.**

SECONDHAND machinery is in greater demand in China than new machinery, according to the statement of a recent traveler in that country to THE INLAND PRINTER. The Chinese reason that machine which has been in use has been tried and tested, and like a servant who has had experience, is the more desirable on that account. When that market opens up,



BIRD'S-EYE VIEW OF CANTON, CHINA.

after the printing the printer tends the second-class bar and blows the bugle. Some of these printers are regular globetrotters. They change vessels very often and go to different parts of the world. They average about \$40 per month and board.

Mr. Wilson says the trip has opened his eyes to new fields for the development of American printers' supplies. China will be a market in a few years for much of our cast-off machinery. For new goods, India, China, Straits Settlements, Java, Borneo, Japan and the Philippines will be a big market. One may think the people in these countries will never want what we are now using in the printing line, yet they are continually copying our methods, and it would not be surprising if before many years the markets for printers' supplies in the Orient would be equal to what our own demands were a few years ago.

Through the courtesy of Mr. Wilson we show views in a number of cities he visited, and likenesses of some of the people one sees in a trip around the world.

the American market, which is overloaded with secondhand printing machinery and etceteras, may find an outlet, and the printer may have a chance to put in that new plant he would like to if he could dispose of his old stuff at a small discount—but he had better not wait for that.

MR. J. P. SANTAMARINA, of Madrid, Spain, visited THE INLAND PRINTER early in the month, in search of information regarding manufacturers of printing materials and machinery desirous of having their goods exploited in Spain. Mr. Santamarina requests interested firms to communicate with him in regard to arrangements for an agency.

IN shipping machinery and other supplies abroad, too much stress can not be laid on orders to keep the bulk and weight down to the limit of easy handling. Shippers must remember that in most foreign countries devices for handling freight are not used. It is all done by main strength and awkwardness. "Handle Carefully," "This Side Up with Care," will not avail to preserve expensive machinery packed after the Amer-

ican manner in shipping from the factory to some neighboring State. In shipping to the Philippines, for instance, the cases on arrival will be tipped end over end, and if the contents are broken, who is to blame?

*La Fundacion Tipografica*, successors to J. de Neuville, 10 Santa Teresa, Barcelona-Gracia, Spain, sends to THE INLAND PRINTER a very tastefully designed and printed card of New Year greetings. The tinting and colorization is exceedingly well done. In corresponding with foreign houses, it is advisable to have the name of the street, the city, the state or province and the country clearly printed on all letters, business and advertising literature. The only indication that the specimen did not come from Barcelona, Venezuela, S. A., was the postage stamp. It is upon such small things that the securing or losing a valuable business connection sometimes depends.

TRADE WITH THE PHILIPPINES.—A recent issue of the "Summary of the Commerce of the Philippine Islands," issued by the War Department, says: "The gains made by the United States in imports and exports in the fiscal year 1902 are gratifying as they are remarkable. Spain, United Kingdom and Germany had secured such a firm commercial foothold in the islands, that, while it was expected that the United States would, in time, take the lead in the trade, it was not expected that such important changes would develop in so short a period. The United Kingdom having in close proximity to the archipelago its celebrated entrepot and distributing point at Hong-kong, and Germany possessed of long acquaintance with the character of goods demanded in the Orient, immediately upon American occupation entered energetically into the race for control of the Philippine trade. Spain, too, from the familiarity of its merchants with all phases of Filipino commercial and industrial life, was a strong competitor in certain lines. With these advantages in their favor three years ago, they have all been outstripped by the United States in increased trade, which at the end of the fiscal year 1902 is second in imports to the United Kingdom alone (if China be excepted, which, by its great shipments of rice, barely leads the United States), and undoubtedly leads all countries in exports, in view of the known hemp trade between this country and the United Kingdom resulting

per cent. This trade will probably continue to increase under normal conditions."

#### TRADE OPPORTUNITIES IN LATIN AMERICA.

Under this head the *Bulletin of the American Republics* gives a long list of new enterprises under way in Latin America, which we reproduce herewith. While not strictly rele-



STREET SCENE, HONG-KONG, CHINA.

vant to the printing arts, yet the printer is coincident with trade of every description, and the data given will doubtless be useful as an indication of the opportunities for American manufacturers and dealers in printing supplies and machinery.

"The construction of an electric road up the Andes on the Chilian side is now contemplated. There are no American bidders, but private advices just to hand from Chile state that public sentiment is now in favor of the government undertaking the work on its own account. The government contends that the road has no value to them until completed, and insists on the stipulation in the original concession that subvention is to be payable only upon such completion. It has been pointed out that if the contractors were paid in sections they could build the easiest stretches before the difficult or unprofitable ones were reached. It has been estimated that the final or mountain section of the road would cost more to construct than the amount of the government grant. It is proposed to build the road from Los Andes to the foot of the mountains, a distance of some thirty miles. The line would then ascend the mountain to Cumbra, located at an altitude of 13,500 feet. There is practically unlimited water power available. After reaching the top of the Andes the road would descend on the Argentine side and connect with the steam road running to Buenos Ayres. Rail connection would thus be made right across South America. If the work is ultimately undertaken by the government, contracts for equipment, etc., will in all probability be placed through Beeche, Duval & Co., whose offices are in the Broad Exchange building. It is estimated that the construction of an electric road will entail an expenditure of some \$2,250,000 gold.

"The Spanish Vice-Consul at Manaos, Brazil, reports that there is a splendid market in the Amazon provinces for all kinds of firearms. This demand is owing to the wild nature of the country and to the number of people employed in the profitable work of exploring for india-rubber, who often have to depend for food on what they can shoot. The demand is principally for old-fashioned fowling-pieces, but rifles also sell very well. It is further stated that all the boots and shoes sold in the Amazons are imported either from abroad or from southern Brazil. Spanish goods are unknown here, although in style and quality they should be able to compete quite well with the Portuguese article, which practically controls these



THE SHAVING GROUND, HONG-KONG, CHINA.

from indirect shipments coming from the islands via London. In the fiscal year 1901 imports from the United Kingdom exceeded those from the United States 143.6 per cent, in 1902 the excess was but 36.9 per cent in favor of the United Kingdom. The imports of paper and its manufactures increased 43 per cent, rising from \$540,165 to \$772,091; the gain was greatest from the United States, whose shipments amounted to \$317,805 in 1902 as against \$86,393 in 1901, an increase of 268

markets. The first-class qualities sold are chiefly of British make. This report also adds that the furniture trade would be much greater if it were not for the prohibitive tariff and high freight charges, as well as for the simplicity with which the people here furnish their homes as a rule. The class of furniture most in demand is that of the Austrian bent-wood type.

"Harold J. Ross, of the City of Mexico, is now in New York for the purpose of letting contracts for the equipment of an electric power-transmission plant to be constructed in the vicinity of the town of San Martin Texmelucan, in the State of Pueblo. It is proposed to utilize the power from a large waterfall on the hacienda of Monseñor Guillow, Archbishop of Oaxaca. The initial equipment of the plant will have a capacity of five hundred horse-power. The power will be transmitted to Texmelucan, about ten miles away. The energy will also be utilized for operating cotton mills and other industrial plants in the vicinity. Later it is proposed to generate a larger amount of power for transmission to Tlaxcala and to the haciendas between San Martin Texmelucan and the city of Pueblo.

"The Mexican Government has granted a concession for the purpose of constructing a railroad from San Juan Bautista, located in the State of Tabasco, to Pichucalco, State of Chiapas, with two branches, one to Juarez and another to Macuspania. The road will cross both these States and will facilitate the transporting of Mexican products from about eighty adjacent plantations. The total length of the line will be about one hundred miles. An American company is said to be in course of formation, with a view to carrying out the enterprise. Ernest F. Wolff & Co., whose offices are in the Hudson building, No. 32 Broadway, are interested in the matter.

"United States equipment, etc., will be purchased for installation in a large hydraulic plant which is to be constructed on the Hacienda de la Estanguela for the purpose of developing power to transmit for the electric lighting of



DHOBIE BOYS (WASHERMEN), SINGAPORE.

the city of Ameca, a place of some twelve thousand inhabitants, about sixty-five miles distant from the city of Guadalajara, Mexico. The transmission line will be about ten miles in length.

"A consignment of ten locomotives will be shipped to Guatemala for use on the new railway system, to be built there by American capitalists, connecting the Atlantic and Pacific oceans. It is said that the new road will bring San Francisco fifteen hundred miles nearer to New York than the Isthmian Canal route. Two hundred cars will be used on the road, and they will be purchased in this country. Several hundred trucks and six thousand tons of fifty-six-pound rails will also be purchased in the United States.

"A German syndicate is negotiating for a railway in Rio Grande do Sul, Brazil. The road is to run from Novo Hamburgo to Caxias, and will connect directly with Porto Alegre. It will be one hundred and fifty kilometers long and is expected to cost 10,000,000 marks. Rio Grande do Sul is to guarantee four per cent interest on the expenditure.

"The Potosina Electric Light Company, which was formerly the San Luis Potosi Electric Light Company, Mexico, is about to let contracts, through the electrical engineering and contracting firm of Sanderson & Porter, Bank of Commerce building, Nassau street, New York, for an extension to the plant. The contracts about to be placed are for a fifteen-hundred-horse-power plant.

"South America was the largest purchaser of wire during October. There were 864 tons exported to Chile, 245 tons to the Argentine Republic, and 453 tons to various ports in Brazil. In November there were 370 tons of wire nails exported from the United States to Chile and the Argentine Republic.

"The Jalisco Development Company, of Guadalajara, Mexico, is about to build a road between the city of Guadalajara and Chapala, a distance of about thirty miles. The president of the company is Mr. Chavez. Mr. Zermenio is the vice-president and Ernesto Mora is treasurer, all of Guadalajara.



A MALAY GIRL.

"It is reported that the Government of Buenos Ayres, Argentine Republic, has under consideration a project for a telegraphic convention with Chile, the object being the union of the telegraph lines of the two countries. The cost of construction in the Argentine Republic to join with the lines of Chile will be about \$200,000.

"Señor Vicente Viegra, an extensive landowner in the State of Jalisco, Mexico, is about to let contracts for the equipment of an electric plant which is to be constructed in the town of Tamazula de Gordiano. The plant will be used for both light and general power purposes.

"Augustin Gordillo, Chief Engineer of Public Works of the Province of Matanzas, Cuba, desires catalogues with prices and samples of standard manufactured articles of building and mechanical arts for use in the government offices at Matanzas. His address is care of the Jefatura de Obras Publicas Distrito de Matanzas, Cuba.

"The Jimuleo Mining Company, of Monterey, Mexico, is reported to be making arrangements for the construction of a



A MALAY GENTLEMAN.

railroad from its mines in Coahuila to the Mexican Central Railway. The distance is about seven miles.

"Some \$700,000 gold is to be expended for the installation of new machinery for making cotton cloths and yarns in the Metepec Cotton Mills, located near Atlixco in the State of Pueblo, Mexico.

"The Mexican Electric Tramways Company, of the City of Mexico, is about to make an extension of its lines to Texcoco, located about twenty miles from Mexico City.

"The construction of an extensive shoe factory in Monterey is contemplated by Ohio capitalists. In addition to the shoe factory it is proposed to build a tannery, at which all the



SACRED BULLS OF INDIA, SINGAPORE.

leather used in the shoe factory will be prepared. The plants, it is reported, will entail an expenditure of \$1,000,000 gold.

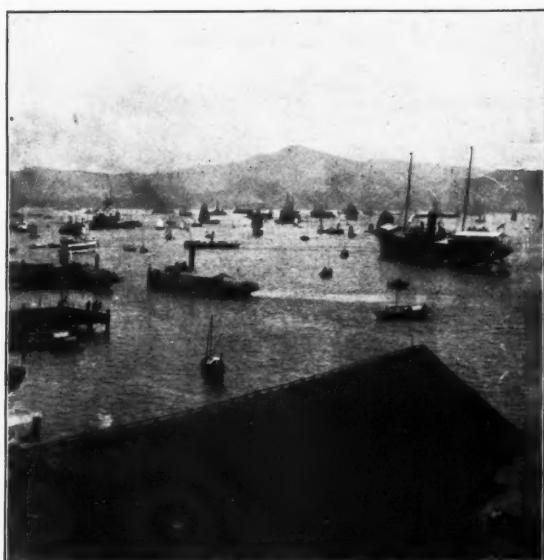
"The exports of iron pipe in October made through Eastern seaboard points, by the National Tube Company, aggregated 2,559 tons. Mexico was the largest purchaser, 1,241 tons in two lots going to that southern republic.

"An American syndicate is said to be negotiating for the purchase of the street tramways in San Luis Potosi, Mexico, which are at present horse lines about thirteen miles long. It is proposed to convert the road into electric motive power.

"The municipality of the city of Guadalajara, Mexico, is about to place contracts in the United States for fire appliances, etc. The initial expenditure will be about \$20,000.

"Felipe Rocha, of Mexico City, is reported to be about to let contracts for the equipment of a water-power plant which is to be constructed on the River Tepic, Mexico.

"Jose Garcia and Diaz Rugamer, of the City of Mexico,



HARBOR OF HONG-KONG, CHINA.

are reported to have secured a concession to construct a suburban electrical traction system in the Federal District.

"The existing mule lines operated in the city of Granada, Nicaragua, are to be converted into electric traction. The requisite material, equipment, etc., will be purchased in the United States.

"Oscar Braniff, of the City of Mexico, is about to let contracts for the equipment of a hydraulic plant which is to be erected on the River Atoyac, near Cordoba, State of Vera Cruz.

"T. H. Davis, manager of the Rivas Tramway Company, Rivas, Nicaragua, is in the market for electrical equipment, etc.

"An electric traction system is to be constructed with United States equipment in Cananea, Mexico."

#### AN ANXIOUS EDITOR.

Miss Josephine Dodge Daskam is engaged on a serial for *Harper's Bazar* for 1903, to be entitled "The Autobiography of

#### Notes on Practical Bookbinding

BY A. HUGH MARK

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**MANUAL OF THE ART OF BOOKBINDING.**—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and



CHINESE PIRATES.

a Baby," for which the pictures will be made by Miss F. Y. Cory. In connection with this story an amusing incident occurred the other day. Miss Daskam had not advanced far with the serial, and the editor of the *Bazar*, wishing to learn of its progress and being rather pressed for time, requested an interview about the story for a certain date. The next morning the editor received a card from Miss Daskam to this effect:

"I shall be unable to come Tuesday morning, owing to quince preserves."

To which the editor replied by special messenger:

"Are you doing them up, or are they doing you up?"

"Anxiously yours, —"

#### THE BEST PUBLICATION OF ITS KIND.

Enclosed find check for \$2.50, for which please renew my subscription to THE INLAND PRINTER for another year. I consider it the best publication of its kind for printers and publishers.—C. C. Bittner, Publisher *Journal and Local, Sandusky, Ohio.*

finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

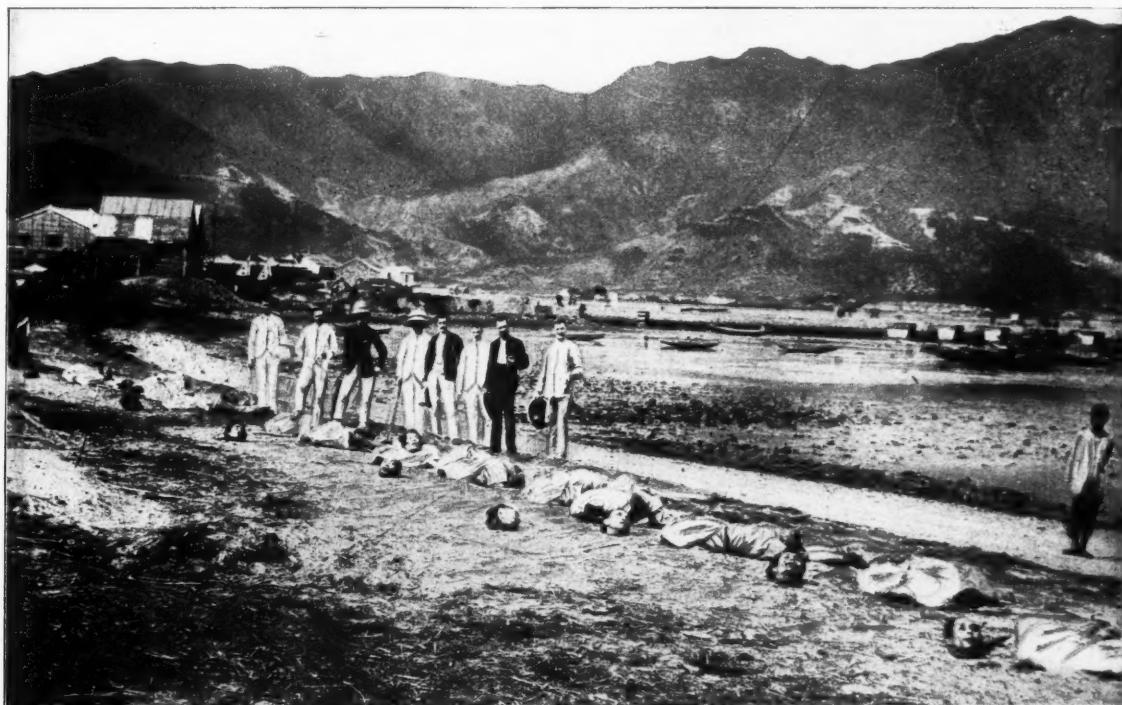
**THE ART OF BOOKBINDING.**—By J. W. Zachndorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

**BOOKBINDING FOR AMATEURS.**—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, \$1.

A. E. P. desires information about blank-book making, and as several inquiries have been received on the same subject a short treatise on prevalent methods covering that branch of bookbinding will be given. Blank-books are nearly always made up of ruled ledger paper. Sometimes this paper is taken from the ruling machine and made up into books, but usually some printing is done after the paper is ruled. In either case each sheet should be examined before folding, which is done very quickly by "fanning" out the lift of paper and then picking up each sheet and turning it over, thus examining both sides for broken lines, blots, soiled sheets or bad register in printing. When all faulty sheets have been laid aside the book is made up into folds or sections, according to weight of paper and thickness of book. In a thin book, paper equal to thirty-

six pound medium, never more than four sheets should be folded into a section. In books containing over five hundred pages, five sheets may be used. The less number of sheets in a fold or section the more freely will the leaves fall open. The only reason for putting more than four sheets in folds of thick books is that with a large number of sections the "swell" will be considerable, inasmuch as a thread finer than a No. 16 3-cord linen (Hayes), for the sake of durability, ought not be used. All sheets of one section should be folded together, carefully jogged on head and folded so that the "draw" of the outside sheets shall be equally divided on both sides, otherwise the sheets will be badly out of register. After all sections are folded they should be well rubbed down with a stick or heavy folder so as to leave the fold firm and flat. Next mark off the back for the bands. This can be done best by placing a weight on the top of the book, and after the spaces are measured off for the width of bands, scratch a deep mark

over night. All books not half-bound should be strapped with pieces of fleshers to fit between the bands and over each end. The most durable method is to paste off the straps and glue the back of book with thin glue, then pull the straps over tightly, stretching them over on each side at least two and one-half inches, then run the paste-brush over the outside of strapping, after which all straps should be rubbed with the edge of a stiff folder one way lengthwise of book until all surplus glue and paste has been squeezed out and scraped off. On the sides the straps should be rubbed toward the fore edge, thus stretching them still more. When a book is properly rubbed off, the sections should show through the strapplings, and all moisture should be so far removed that dry spots should appear through the leather. Tins should again be inserted and books stacked up between boards to dry under weight for another night. The next step is to color the fore edge and then trim off the ends and color them. The book is

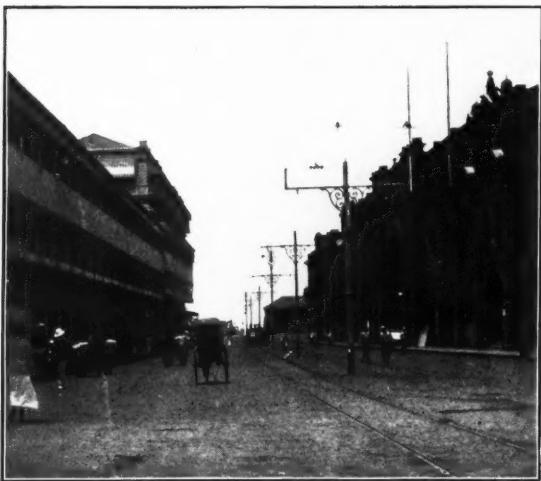


WHAT THEY DO TO PIRATES IN CHINA.

straight across the back for each side of the band to be used, and also for a kettle-stitch on each end. An awl, bodkin, or a pair of dividers and a square are all the tools necessary for this operation. In some shops a saw is used, but that is not to be recommended, as too wide and deep marks are frequently made in this way. End sheets should be made before, so as to be thoroughly dry. The sewing should be tight, every fold firmly held down with the folder after sewing, and all knots should be outside. The first operation in forwarding is to paste a muslin strip between book and end sheet on front and back; next trim on front, after which the back is glued. Waste leaf on each side should be glued off and folded over the bands close up against the joint after the book is rounded and ready to be put in press. Glue should be best hide, thin and hot; it ought to be rubbed in quickly with a short or worn down brush and all surplus taken off. Tins should be put under the glued waste leaves, not only to keep dampness out of the book but also to keep the impression of bands from showing. Books should be left in press after rounding, at least

now ready for boards, and these should have been made up beforehand so as to be dry and not warp after being fastened on the book.

It is nearly always necessary to paste the boards together. Two of these may vary in thickness according to the thickness and size of the book, but the inside board should be a No. 40 tar board. When making these it is best to paste the middle board on each side, leaving a dry strip along one side where the tar board is to be put. If the book is a three-quarter bound the outer side should have a sheet of paper pasted on to prevent it from warping, as the glued cloth side draws less than the pasted-up end sheet. The thin tar board is of course always the one next the book, and, when fitting boards, open up the split enough to insert the straps. It is better to do this when marking off the squares, because the boards will not shift as easily. The board should be laid on the upper side of the book with the fore edge toward the forwarder. For width of joint, place joint rod to be used flat side down against edge of board, then move board and rod toward the back until the edge



STREET SCENE, SINGAPORE.

of the rod is on the line of fold in the end sheet; draw a pencil line along that edge, then remove the rod and draw another pencil line along the edge of the board; the distance between these lines is of course the width of the joint. The book should then be turned over with the board carefully so as not to displace it, then run the pencil around the book, thus marking the book's position on board, when the squares can be compassed off from these lines. When removing the board it is best to mark it with an identifying figure, using same figure on the side of the book where it belongs. In this way any number of odd-sized books can be marked up and the boards thrown in one pile to be squared up at one time. When ready to put in the boards, bend up the thin tar board until it is at right angle to the other board, then glue it well as if they should be stuck together, and insert the strap tab, press down the opening with the hand, turn over the book the same as when marking out squares and be careful that it does not slip while glue is still fresh from the position indicated by pencil lines. When both sides are thus adjusted place book in press and give a good nip to fasten them on solidly. The making and attaching of the spring back is the next operation and right here is where the making or marring of the book results more often than in any of the other operations. A good back should always be cut out of Davy tar board, the exact length of board, and wide enough to lap over the joint

when rounded. It should never be thinner than a No. 25, though a No. 20 will do for a very thick book. When cut, dip it in boiling water quickly and then heat over gas flame or finishing stove until it looks dry, when it can be bent into a part round over a press standard or pipe; after which it should be rubbed into a perfect shape by means of a molding iron and a finishing tool handle. As the edges of the molded back tend to bend out it is better to hammer them in by laying each side successively over the side of an iron block and "tapping" inward. Now fit the spring back over the book and if it is right it should not only conform to the round of the book, but it should not extend over nor below the level of cover boards. In other words, if the book is stood up on the fore edge and the back fastened on, a straight-edge or square pressed against either board should touch that edge of the back but slightly. All backs to hold their shapes well ought to be lined all over with a piece of ledger or strong bond paper. The most common way of fastening on backs is to glue the pieces of bond paper over the ends and center of back, then saddle the back over the book and fasten down on the boards the overlapping glued paper tabs. This method, however, is not as good as the one where a piece of ledger paper is lined all over the inside of the back extending an inch



A PRINT-SHOP IN COLOMBO, CEYLON.

over on each side. Enough of this is then cut away to allow for turn in of leather, the balance being glued and fitted down over the strapping in joint. A knife is run along the back edge of board, cutting off any surplus strip that chances to stick up or over the board. This makes a clean looking back and has the advantage of not being liable to crack open or be cut apart, when trimming down bands as with the top straps. Then, too, with this style of fastening the joint rods can be much better adjusted after the book is in leather. For very thick books a strip of canvas can be used to advantage instead of ledger paper, and fastened in same manner.

(To be continued.)

#### INTERESTING EXHIBITS OF FINE BINDINGS.

The annual Putnam and Scribner exhibits of fine bindings were more than usually interesting, from the fact that so many masters of different nations were represented by their productions. Specimens selected from the United States came from McDonald, Pawson & Nicholson, Stikeman, Zahn, Knickerbocker Press, Matthews, Verberg, Dudley & Hoge, Club Bindery, Miss Foote, Miss Starr, Miss Preston, Miss Sears, Miss Bulkley, Miss Chapin and Bradstreets. England: Cobden-Sanderson, Cockerell, Riviere, Zaehnsdorf, Doves Bindery,



ALONG THE SUEZ CANAL.

Chiswick Art Guild, Hampstead Bindery, Leighton, Morrell, Wood, Chivers, DeCoverly, DeSarty, Fazakerley, Bagguely, Miss Prideaux, Miss Stebbing, Miss Le Lacheur, Miss Adams. France: Marius-Michel, Ruban, Meunier, Davin, Chambolle-Duru, Magnier, Mercier, Thierry, Thibaron-Eshaubard, Joly, Lortie, Millet, Cuzin, Gruel, Saenblanc-Weckesser, Taffin, Pagnant, Rapparlier, Hardy-Meunil, Breault, Kieffer, Durvand, Canape and Panget. Germany: Schultze, Scholl and Collin Jebsen. Italy: Venetian and Ars. Switzerland: Asper and Phister. Norway: Jacobsen and Refsum. Sweden: Hedberg. Finland: Count & Countess Sparre. Belgium: Claessens. Denmark: Kyster, Baden and Clements.

#### AN AUTOMATIC MAILING MACHINE.

A corollary to the composing machine and the web press is an automatic mailing machine, the claims for which are so far-reaching that, if proved, the machine will meet all requirements present and future. The machine operation is described as follows:

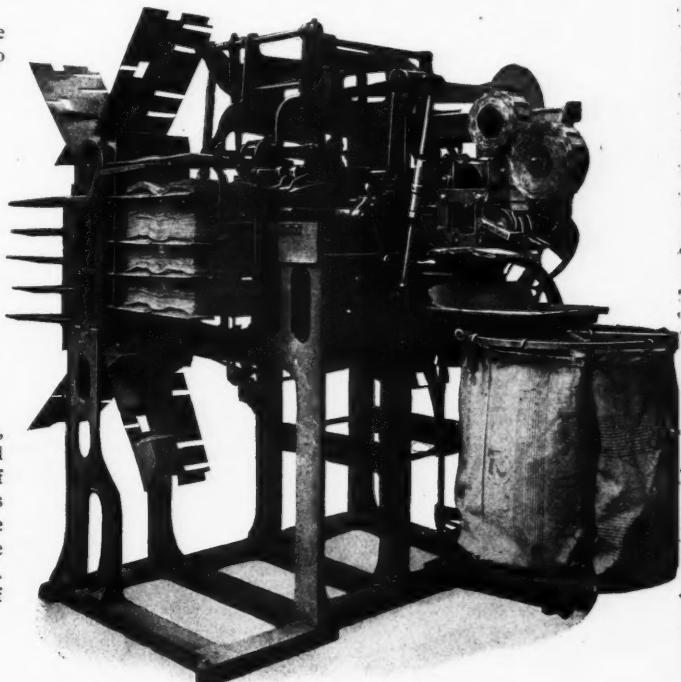
"Briefly, the Agnew auto-mailing machine receives the papers in bunches of fifty, more or less, as they are picked up



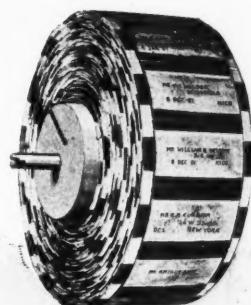
A newspaper, folded, wrapped, pasted and addressed, as delivered by the auto-mailer.

from the press, and automatically feeds, folds, wraps, pastes, and finally stencils upon each wrapper its correct individual address, and does all this at the remarkable average rate of 10,000 per hour. Nearly all complex, highly effective machines require skilled labor to operate them, as in the case of the perfecting press and Linotype machine, but in the case of the Agnew auto-mailing machine no expert work is necessary. One boy can operate a machine which will do the work of

without any supervision or assistance save of the simplest kind. Its importance can scarcely be overrated. It does for the circulating department what the Linotype and perfecting press do for the mechanical department. It reduces the handling and marketing of the edition to an exact science and places it beyond the reach of strikes or ordinary accident, since two machines will, within two hours from the time the edition leaves the press, have the daily issue of the largest newspaper ready for delivery at the postoffice. In other words, the edition can be completely folded, wrapped, pasted, addressed, assorted, and delivered before three o'clock in the morning, leaving plenty of time to catch the earliest trains in all directions. Now, as to magazines having a large circulation, one machine will do the work of at least one hundred girls. So much for efficiency. Now, for the all-important question of expense. In these days when the cost of newspapers and magazines to the public has been reduced to a minimum, when a



FRONT AND SIDE VIEW.  
(Showing addressing device.)



AUTO-ADDRESSER REEL.  
(Containing 1,000 names and addresses—weight 4 pounds.)

eighteen competent men. In many respects the auto-mailing machine is the most interesting and striking invention connected with newspapers and magazines. The Linotype casts the type into lines under the hands of a trained operator; the perfecting press prints and folds, only the skilful eye is ever on the watch, but the Agnew auto-mailing machine feeds, folds, wraps, pastes and addresses the wrappers, and assorts in predetermined numbers into the mail bag, accomplishing results so varied as to seem almost the work of human hands, yet

16-page, high-class morning daily paper is handed out to you for one cent every week-day in the year; when such vast sums are spent in the strenuous effort to surpass sharply competing rivals; when a slight advance in white paper will at any moment eat up the narrow margin between the actual cost of producing the newspaper and its selling price; when the salaries paid to skilful managers, editors, expert advertising men, and especially writers, are higher than ever before, and are being forced still higher each year; under these circumstances it is absolutely necessary that every possible saving be made in all departments; in fact, saving has already been reduced to a science in every department where economy is possible, except the important one of out-of-town circulation. The saving effected in this department by the use of the Agnew auto-mailing machine may be roughly estimated when it is known, as before stated, that each machine accomplishes the work of eighteen men on a daily newspaper outside of the addressing department, and a hundred girls on a modern magazine. An expert wrapper, a union man, earning \$18 weekly, is able to prepare for mailing—without addressing—not exceeding seven hundred copies an hour; on the other

hand, the average capacity of the Agnew auto-mailing machine is ten thousand per hour, folded, wrapped, pasted, addressed and assorted, ready for the mail bags. There is a saving of more than \$400 a week on a single machine, with an additional saving of ninety per cent of floor space and room, which are also slight but important items. The machines need never be all worked to the maximum capacity, which always leaves a margin of effectiveness in case of unavoidable breakage or repairs; an emergency not likely to happen, however, as the invention, as before stated, is extremely simple in construction and operation. There will thus be no complaints from subscribers, for, under the present system of preparing publications for the mail, the question of catching the trains is too often a matter of minutes. With the Agnew auto-mailing machine in operation, it can be made a matter of hours, and no further complaints need justly be laid at the door of the publication—it is up to Uncle Sam all the time."

WANTS "THE WHISPER" SERIES OF PAMPHLETS ON BOOKBINDING.—Ed A. Stark, 714 Cherry street, Williamsport, Pennsylvania, desires the address of the person who about a year ago published a series of pamphlets on the art of bookbinding, entitled "The Whisper." The inquirer believes that the author's name is Lewis Kinder. Can any of our readers answer?

#### NO PROPERTY RIGHTS IN A LIKENESS OF ONE'S SELF.

Those who do not care to have their photographs reproduced and put on sale may be interested in a ruling by Justice Prindiville, of Chicago. He decided recently that no person had any property right in a likeness of one's self, and that it could be reproduced and put on sale. The decision was rendered in the suit for \$200 damages filed by Miss Alma Dahl against the Photo-Jewelry Company.

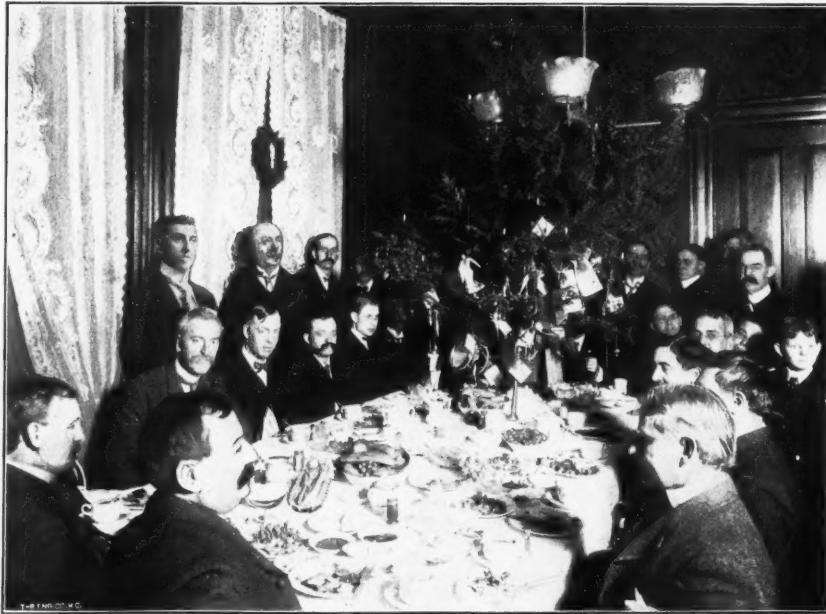
#### Books and Periodicals

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

THE Christmas cover-design of the *American Thresherman*, by McDowell, is an exceptionally fine specimen of designing, and the back cover-page, advertising the J. I. Case Threshing Machine Company, by the same artist, has been very favorably commented on by Mr. McDowell's contemporaries.

AMONG the many books devoted to advertising recently placed before the public, none can be said to cover the subject more clearly and fully than "Successful Advertising; How to Accomplish It," by J. Angus MacDonald, just issued by the Lincoln Publishing Company, of Philadelphia. All phases of the work are treated, from the advertising of a printing-office to that of a large department store. Ad-building, retail advertising all the year around, special features in retail advertising, mail-order advertising and miscellaneous advertising are the principal divisions of the book, but these departments are so subdivided that details of all the topics coming under each head can be readily referred to. A copious index also adds to the value of the work. Mr. MacDonald's wide acquaintance with the questions he touches upon certainly entitles him to speak authoritatively, and the facts presented can not fail to prove of service to those desiring enlightenment in the field of publicity. The book is substantially bound in cloth, has four hundred pages and sells at \$2.

"THE RUDIMENTS OF TYPESetting FOR APPRENTICES" (Anfangsgründe für Schriftsetzerlehrlinge), by L. Popiel, Volume 7 of Klimsch Library of Graphic Arts, Third Edition, published by Klimsch & Co., Frankfort-on-the-Main, is a volume of seventy-seven pages, in German, giving the rudiments of instruction to be given apprentices learning typesetting. It has one very definite feature, a peculiarity of German writers—there is no uncertainty on any point. Starting with the history of



CHRISTMAS TREE OF THE KANSAS CITY TYPOTHETÆ DINNER CLUB.

The Dinner Club of the Kansas City Typothetae enjoyed a surprise in the shape of a tastefully decorated Christmas tree when it assembled for its usual noonday luncheon the day before Christmas. Three of its ping-pong players found large bronze medals on the tree, the champion counter received a leather medal, and the poorest player a mallet large enough to hit a ball in any part of the room. The "only judge of good cigars" was remembered with a "torch" about a foot long, the colonel of the Missouri National Guard was presented with a miniature equestrian statue of himself, and others of the club were not forgotten. It was an original and pleasant change from the routine of the regular luncheon and was much appreciated by the members. The above flash-light picture is shown through the courtesy of the Teachnor & Bartberger Engraving Co.

printing, Coster is not mentioned; Gutenberg is given as the inventor of movable types; Lord Stanhope the first to use an iron hand press, and Bauer the first to use a cylinder machine. There is certainly an advantage in these positive statements, as it leaves the mind of the beginner free from doubts. The book confines itself absolutely to the history and practice of typesetting, and gives a very concise and clear picture of what the apprentice should learn and how he should learn it. It goes over the whole field of styles of type, methods of composition, division of words, display of advertisements in catalogues, initials, margins, abbreviations, make-up, imposing and lock-up; and while not new, is certainly valuable. The chapter relating to the duties and requirements of a young man wishing to enter as an apprentice in a printing-office may perhaps read a little strange to the American employer. It treats of him from the standpoint of an apprentice entering a great and honorable craft, says he

## Review of Type Specimens

BY R. C. MALLETT

Many faces of type are provided with two designs for certain of the letters, capitals or lower-case, or both. There is a right way and a wrong way to use these, as there is a right way and a wrong way to do everything about a printing-office. Almost without exception, these special or peculiar letters are intended for use as initials or finals. This is par-



Copyright, 1903, by William Baylis.

BOATING IN EASTLAKE PARK, LOS ANGELES.

Illustration from the book, "A Trip to California," containing fifty views of Western scenery, recently published by William Baylis, landscape photographer, Cedar Rapids, Iowa.

should be thoroughly equipped for his work, that he should have a good education, be widely read, know the rudiments of foreign languages, and further that he should have taken a course of athletics in some turnverein society, besides mentioning that he should be a swimmer, so he may have the bodily health to do his duty after he becomes a master in his calling. The book confines itself strictly to one phase of the graphic arts, and does not divert the attention of the apprentice to all parts of the business, making him feel that the knowledge is such that he can master it readily.

THE February issue of *Profitable Advertising*, the "Woman's edition," has a cover-design by Miss Anna Burnham. Portraits of prominent women appear, with brief personal sketches, together with contributed articles by women who are actively engaged in the various branches of advertising work. The publication has just opened an office in New York, at 140 Nassau street. Miss Kate Griswold, the publisher, intends to spend the first ten days of each month in that city.

ticularly true of italics, in which certain mannerisms of by-gone centuries have been preserved to a greater or less extent. No careful printer would think of using the cap. *M* of Jenson Italic, for instance, elsewhere than at the beginning of a word; the straight *M* is provided for all other places. A slight degree of care and thought, and even superficial knowledge of the history of types, will enable compositor and proofreader to make proper distinction in the use of these exceptional or unusual characters. Rightly placed, they add dignity and finish to a piece of composition; wrongly placed, they are so anachronistic as to be better omitted unless the compositor be sure of the correctness of his plan.

One of these, however, the cap. *F* of Jenson Italic, is so designed that it is often used interchangeably as *F* or *J*. Save for deference to traditions of the past, it may perhaps be so used; but it was drawn, cut and cast as an auxiliary *J*, and hence it should be considered as *J* and only so. True, it bears some resemblance to the *F* of certain of the early French

scripts. But the early italics showed numerous extravagances in shape, based upon then existing handwritings, of which the cursive was the first to be reproduced in type. The designer of Jenson Italic seems to have been desirous of avoiding extremes, and only a few of the flourished letters of the original were incorporated into the font, and these in a modified form. The script cap. *J* (*F*) was copied almost exactly in the old italics; and was so continued until the eighteenth century was well advanced, being preserved in this shape by the first Caslon, who cut his famous roman and italic in 1722. Later designers brought into gradual favor the slanting *J* (*J*), which is simply the Roman capital *J* italicized. Both styles of *J* are supplied with fonts of Jenson Italic, the straight *J* being in greater proportion. Each is properly used in its rightful place.

Reference to an elaborate pamphlet gotten out some years ago by the American Type Founders Company, containing an



CAP F AND J—JENSON ITALIC AND CASLON ITALIC.

exhaustive showing of Jenson Italic, will reveal use of both varieties of *J*—as *J*. I have seen this letter employed in the word *Jackson* and also in the word *Founders*. Neither of these is likely to be misconstrued, although the first usage is the only correct one; but when standing alone, as the initial of a proper name, confusion sometimes results. A glance at the line of capitals reproduced above will make clear this distinction. The first is Jenson Italic *F*, the second and third the two forms of Jenson *J*, the last two Caslon Italic *J* and *F*. No one could possibly mistake the Caslon *J* for aught else, and it will now be seen that the Jenson letters are as easily differentiated.

Last month's INLAND PRINTER contained a paragraph suggesting that founders provide some mark more graceful and suitable than turned commas for the opening quotations in job type, and adding that, in lieu of something better, reversed apostrophes ("") would be an improvement on turned commas. Before the paper was off the presses a pamphlet was received from the Keystone Type Foundry in which these reversed apostrophes were used to mark quotes in both John Alden and Priscilla (italic) series. It may be that other job faces will be provided with these new quotes. I think it would be an appreciated addition.

### "The Inland Printer Company"

MODERN QUOTES FOR JOB LETTER—KRYSTONE TYPE FOUNDRY.

A rather complete setting-forth of the possibilities of Bookman Old Style shows it to be an old style antique, entirely recut and with somewhat shorter descenders than the original, besides being more closely fitted. It is a worthy evolution from the first antiques, which were put on the market some decades

### The Inland Printer Company American Type Founders Company's Bookman Old Style.

ago but have never lost favor with makers and users of printing. The roundness, smoothness and perfect legibility of these characters commend the design to those who admire distinction and expression. It is not a heavy face, yet bold enough to stand up well in a line or two of red on a page otherwise black.

A design quite similar, save that in the larger sizes the serifs are square and unbracketed, is being cast by H. C. Hansen under the name of Stratford Old Style.

In addition to the Comstock, a rimmed gothic referred to last month, for which Mr. A. H. Comstock, of Omaha, stood

sponsor, two other faces named in honor of publishers have recently been completed by the Inland Type Foundry.

### INLAND PRINTER Company 6

INLAND TYPE FOUNDRY'S COMSTOCK SERIES.

McClure (from Mr. S. S. McClure, of *McClure's Magazine*), terse and upright, whose strongly bracketed serifs give indication of great wear, is followed by Hearst, with letters on wider set and less closely fitted. Its peculiar features include

### The INLAND PRINTER Company trade

INLAND TYPE FOUNDRY'S MCCLURE SERIES.

### The INLAND PRINTER Company

INLAND TYPE FOUNDRY'S HEARST SERIES.

compression of cap. C and S and expansion of cap. U. Intaglio initials are also to be cut for the Hearst series.

Three new faces shown in the current issue of the *Caslon Circular and Type Founder*, of H. W. Caslon & Co., London, are therein named Rothbury, Morland and Morland Italic. They are very similar to Matthews, Blanchard and Blanchard Italic. The body of this circular, which is issued quarterly for gratuitous circulation, is set in a pleasing old style known as Old Roman. It is of about the same weight as old style antique, though the shape of the letters more closely approaches that of an expanded Jenson, were such a face cut. It has about it that which stamps it as English in design and fonting, and seems peculiarly adapted to work of this character.

**WRITER** on this subject expresses himself in this manner in the "Inland Printer":—"Printers are a trusting lot, and they generally run a trusting business; but as

H. W. CASLON & CO'S OLD ROMAN.  
(Printed from a zinc etching.)

From Bauer'sche Gieszerei, Frankfort-am-Main, comes a brochure brave in black and red and gold, showing a type-style named Hohenzollern, which may be said to be in a state of transition from gothic (that is, text letter) to roman. It is cast from 6-point to 72-point and is complete with line ornaments, running borders and display ornaments, in some of which the imperial eagle and the miter are very prominent. The latter, though not solid, give an impression of extreme blackness.

### Sternes der Hohenzollern erscheint

HOHENZOLLERN.

(Printed from a zinc etching.)

Two new intaglio borders, Victory and Galt, have been cut by the American Type Founders Company. The former may be used in conjunction with Laurel borders, the latter with fleurs-de-lis.

Advance proofs of the Cheltenham series show it to be original and very striking. An insert in the January INLAND

**THIS WORD SIGNIFIES IN ANGLO-SAXON a kind of clay. From this derivation, might we not suppose the word Cheltenham to mean a town of clay, from these houses of**

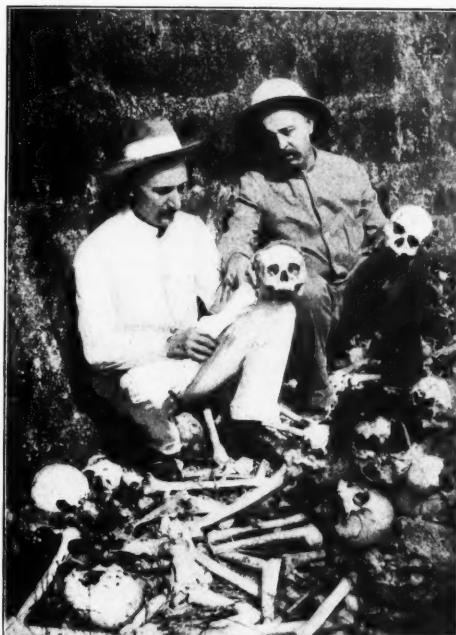
AMERICAN TYPE FOUNDERS COMPANY'S CHELTENHAM.

PRINTER gives a somewhat comprehensive display, but the effect when massed on a page is particularly pleasing. It was designed and drawn by Mr. Kimball, of the Cheltenham Press, and Mr. Goodhue, an architect, some slight modifications of shape and proportion being made at the foundry.

The face will be cut on 6, 8, 10, 11, 12, 14, 18, 24, 30, 36, 42, 48, 60 and 72 point bodies, making it very complete and comprehensive and adapted to work where Caslon has been used, but where there is need of a more positive letter — one with more masculinity. It is also intended for refined display, and I have no doubt that the smaller sizes will be used for the body of daily newspaper advertisements. Absence of hairlines, and its blunt serifs and firm lines, with round, readable shapes, are its characteristics. The series was developed and is manufactured at the Boston house of the American Type Founders Company.

#### PHOTOGRAPHS FROM THE PHILIPPINES.

By courtesy of Mr. W. N. Pickard, of the Bureau of Printing, Manila, Philippine Islands, a number of illustrations from photographs taken by him in and about Manila are shown in this issue. "The Last Poor Relics of Mortality" shows "the bone pile," the result of an old Spanish custom of relieving the vaults whenever the friends of the deceased fail to pay



"The Last Poor Relics of Mortality."

rent, just as a delinquent tenant might be ejected from a house. The bones are left to bleach in the tropical sun, rich and poor together. Recently the Commission ordered them covered up with earth.

The Luneta beach is on the bay and is the gathering place of Manila's élite in the evenings and on fiesta days. The several regimental bands play here alternately from 6 to 8 P.M. daily.

The market place in Balinag shows the nipa shacks and the characteristics of a Philippine village. Balinag is about thirty-eight miles from Manila.

The gun-blowers are hunters who shoot with the blow-gun. They place the ball — a clay marble about the size of a chestnut — in their mouths, and with their breath blow it through hollow poles about ten to twelve feet in length. They rarely ever miss a bird at a distance of thirty to forty feet, and some of them can shoot much farther.

WE enclose a year's subscription for THE INLAND PRINTER. We find we can not get along without it.—*W. D. Sowell, Editor, The Pine Belt News, Brewton, Alabama.*

#### Advertising for Printers and Others

**Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.**

**PRINTERS' ADVERTISING.**—The wording of circulars or booklets used by one printer may be adopted by another in a different city without seriously violating the ethics of business courtesy. It is not necessary to copy the matter absolutely, but it can be used as a suggestion for argument along similar lines. Extracts from several printers' advertisements are reproduced below. It should be understood that display, color of stock, kind of ink, and whether a cut is used, have much to do with the effectiveness and force of this advertising. These must be worked out to suit individual tastes. Here are the selections:

##### TWO POINTS.

There are two important features about our work: It is good, and the service is quick. This may be of some moment to you on your next order for printing.

*George H. Buchanan & Co., Philadelphia.*

##### MOVING GOODS.

That goods are judged by the character of the printing describing them goes without saying. Good goods should be pushed by good printing. With no other kind can they be moved so fast. If you make goods that are right, why not advertise them right? We can help you do it.

*The Henry O. Shepard Company, Chicago.*

##### WE BEG OF YOU NOT TO READ THIS

unless you are looking for the best, most effective and withal the cheapest advertising medium in existence. Good advertising consists of giving people something of value with your name and business upon it — something that they will keep. Such is the "Reminder." It appeals alike to all classes of people, from the banker to the laborer.

*Matthews-Northrup Company, Buffalo.*

##### PROFITABLE PRINTING.

Our success is based upon the proposition that everything worth having costs a fair price, and that printing is an art which is daily becoming a more active agent in the development of business. Something very different from mere mechanical excellence is demanded of the high-class printshop of to-day — and that is distinctive originality. It is one thing to do work that merely commands a price, and another to put such individuality into it as to command universal admiration. What is ordinarily called "commercial printing" commands a price — but that's all. Lots of printers do this sort and are satisfied with their reward. But are their customers satisfied?

*Hollister Brothers, Chicago.*

##### SMALL EXPENDITURES

When rightly directed usually bring large returns, and this is why we always advise our customers to creep before they endeavor to walk, and walk before they attempt running. It is very much safer. We highly appreciate the increased benefit to be derived from superior printing, fine catalogues, etc., but if one's present business will only admit of small expenditures, it is surely wiser to cut the garment according to the cloth. Only be very sure to utilize the cloth that you have to the best advantage. In other words, see that every dollar you spend for printing or advertising matter of any kind is so convincingly written and so carefully printed that it will surely bring you a full dollar's worth of value. If you would like to secure the benefit of our many years' experience, it is yours without cost for the asking. Will you ask? We write, we illustrate, we print anything needed by any one.

*L. Baria & Co., Boston.*

A CALENDAR, printed on cloth, each month with a different design, the stock of a different color and the inks in great variety of shades, is unusual enough to make it coveted by any one. These are the features of the calendar of the Bemis Omaha Bag Company, Omaha, Nebraska. The calendar is

entitled, "Animals That Are Hunted," each leaf carrying a spirited illustration in colors of big game.

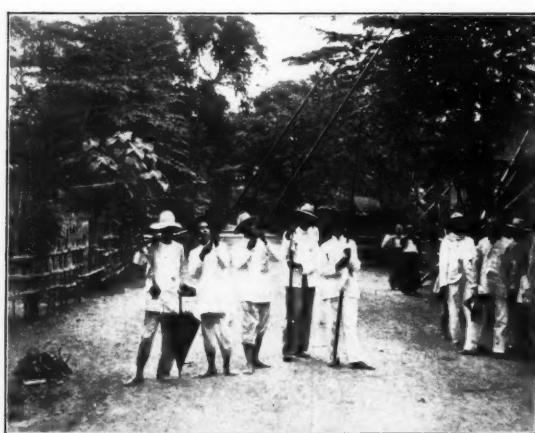
ADVERTISING their town while advertising themselves in their stationery, etc., is a plan that is quite popular with some newspapers in the smaller cities and towns. While a rather disagreeable plethora of printed matter results, the effect upon the community is favorable to the paper. The Goodrich *Star* (Ont.) Canada, adopts this plan and finds it advantageous.

ORIGINALITY of design is the principal feature of the diamond-shaped booklet, "Sharp Points," issued by A. T. Brown Printing House, Buffalo, New York. A die-cut opening at front and back through which the title can be read, zinc-etched lettering instead of type, and an envelope of same shape as the booklet, are the other things which make it interesting.

THE memorandum calendar is one of the standard forms of advertising, and the fact that some houses hold to a uniform style of calendar of this type from year to year indicates that they find the plan to bring good results. The Barta Press, Boston, Massachusetts, is a notable adherent of this style.

Their annual memorandum calendar is most tastefully gotten up, the advertising is not obtrusive and the utility of the memorandum feature is beyond question. The value of good printing is thus set forth on the first leaf: "There is a harvest in advertising that is original—typography that catches the eye, illustrating that demonstrates, and any form of printed matter which distinguishes you from your competitor. But it must always be strong, pronounced, applicable."

ONE of the most unique calendars this year is that of the Mail Publishing Company, publishers of the Waterville *Evening Mail* and the Waterville *Weekly Mail*, Waterville, Maine. Upon a square sage-green card is mounted a black card cut in the form of a maltese cross, the edges coming flush with



BLOW-GUNNERS ON THE ROAD TO BALINAG, PHILIPPINE ISLANDS.

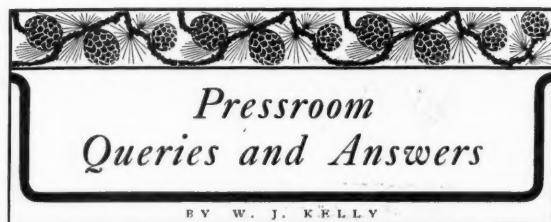
the mount. An opening is made in the center of the cross in which appears a pretty half-tone river scene. On the upper part of the cross appears the name and address of the company in white ink and on the lower part is printed the names of the publications over a neat gray calendar pad with white lettering. A rule printed in white is carried round the margins of the maltese cross, on the right side of which is printed

the familiar verses on "Ye Printing Office Towel," and on the left, with a toothpick for a roller, is a diminutive spick and span office towel, red border and all. This is good advertising, and the originator is deserving of success—good taste and good sense is conspicuous in his work.

THE three-color process is very much in favor by printers for their advertising. A calendar by McElvany & Beck, Pittsburgh, Pennsylvania, shows a large three-color half-tone very acceptably printed. The firm name follows, covering almost one-third of the card mount, and thereafter the calendar. In advertising of this kind the beauty of the picture is destroyed by the grossness of the type display. A feeling of irritation is created and the recipient is usually inclined to cut and paste the calendar so as to eliminate the advertising feature, the very thing for which it was issued. In issuing advertising of pictorial or souvenir quality, be very certain to make the thing advertised and the name as modest as possible.

JANUARY, 1903.	
	BUSINESS MEMORANDUM CALENDAR
Sunday	
<b>11</b>	
Monday	
<b>12</b>	
Tuesday	
<b>13</b>	
Wednesday	
<b>14</b>	
Thursday	
<b>15</b>	
Friday	
<b>16</b>	
Saturday	
<b>17</b>	

**THE BARTA PRESS, Printers**  
Number 28 Oliver Street, BOSTON, MASSACHUSETTS



## Pressroom Queries and Answers

BY W. J. KELLY

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHOMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO ENBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

WANTS A BOOK OF INSTRUCTION ON COLOR-MIXING.—T. B., of Detroit, Michigan, writes as follows: "Kindly inform me where I can get a book that will instruct me how to mix colors of printing-inks." Answer.—The best work on this subject that we know of and which is practically understandable and fully illustrated by color demonstration, is "Earhart's Color Printer," price \$10, prepaid, which can be supplied by the Inland Printer Company, Chicago, Illinois.

ABOUT THE PRESS FLY.—J. T. H., of San Francisco, California, asks: "To satisfy my curiosity, will you tell me why several presses still use the old-style Adams fly. What is the advantage of an Adams fly, for instance, as against the delivery used by some press-builders?" Answer.—Perhaps the reason why the Adams press fly is still used by press-builders is because some of their customers prefer it; at all events it is still required on certain types of printing-presses, because of their mechanism, such as the large drum-cylinder, etc. Nearly all the press constructors have special adaptations

for delivering printed sheets, and these adaptations have been patented for their special use and as being desirable accessory to their particular press, all of which aim to supersede the old-style fly. Indeed, these adaptations have now reached the web rotary perfecting press field, when the printed product is desired flat. We approve of front delivery and the handling of printed sheets.

**"A MODERN CADMUS."**—Such is the title given to an interesting and unique brochure by the Griffith-Stillings Press, of Boston, Massachusetts, the printing appearing in several colors on Niagara Paper Mills "Sultan" cover-papers—brown inside, with a deep-green cover, stitched with thick manila cord. On the second page of this specimen advertisement appears a 7 by 9 inch half-tone illustration of the Stillings building, together with interior views of the different manufacturing departments of this concern; on the left and right of the picture appear splendid bust likenesses of Messrs. Griffith and Stillings, all being neatly paneled by a delicate green-blue bronze ink. This brochure was enclosed in a large hand-made envelope of the same cover-paper mentioned, but of deep reddish-chocolate color, the front of which appears in a deep brown shade by printing and is embellished by a herculean herald blowing a trumpet, hanging from which appears a small banner in red showing the monogram of the concern. The text of the design is beautified and strengthened by two regaled fields of pleasing green. The envelope with its enclosure was made secure by a three-inch band of the same dark-green paper used in the cover, on which was pasted a light-brown printed slip containing the firm's card as well as blank lines for name and address to the public. The entire production is in keeping with the well-known artistic neatness of this rising firm of printers.

**WANTS TO PREVENT PURPLE FADING.**—A. O. S., of Peoria, Illinois, asks for information as follows: "Can you tell us what to put in good purple ink to prevent it from fading? We use it on cigar labels, and so far have failed to get a purple that will not fade." *Answer.*—You should have sent us a few printed impressions of the ink you call "good purple," because there are so many specimens of that color called "good," and which have only the merit of *color*, that we labor at a disadvantage in advising you how to treat the ink so that the same degree of permanency may be obtained. In any case, except at a fabulous price, most purples can not be depended upon for durability of color. The writer at one time, and for a special job, had one pound of purple ink made up for him by one of the large ink manufacturers that cost \$52 net. That ink maintained the nearest approach to permanency that he has any knowledge of. Ordinarily, to enhance the durability of really meritorious purples, we have simply added to the ink a small quantity of dammar varnish and a few drops of castor oil when about to begin printing. These should be thoroughly mixed into the ink. A thin-bodied purple should not be employed, because exposure to light is sure to fade out the color. Your inkmaker might be able to assist you in compounding a purple that will stand the test desired. A very good purple may be made of equal quantities of pure ultramarine blue and rose lake, costing \$3 a pound each, and also using a few drops of dammar varnish as previously advised.

**TROUBLE AT THE GRIPPER EDGE OF PRESS.**—C. D., of Malden, Massachusetts, has sent us three printed sheets, two of which show a small, white defect along the front edge of a half-tone cut, regarding which he says: "Please tell me the cause of the white ridge along the edge of the half-tone. The form was run on a — pony cylinder—the cut to the gripper-edge. Does the cylinder set too heavy on the bearers, or is it because the cylinder does not strike twice alike? The form was tight, the rollers in good condition and the speed run about 1,860 an hour. I could not make an overlay stay on, so I had to take it off, which showed the same. None

of the packing slipped. What causes spaces and quads to come up in a type-form on the gripper edge?" *Answer.*—An examination of the sheets sent suggests that you did not begin the make-ready right, and that in order to make the job "go," you "slapped on" too many tympan sheets. If you will examine the type page that backs the half-tone, you will notice that the type along the gripper edge is impressed much stronger than the balance of the page, thereby demonstrating the fact that the cylinder packing was too much, and dipped to such an extent as to force the form to dislodge the overlay sheet on the cut. After this overlay was carried off there was left a deeper depression along its edge than if



MARKET PLACE IN BALINAG, PHILIPPINE ISLANDS.

it had been used. The overlay for the cut should have been fastened on its place *under* the tympan sheets to have remained there during the entire run of printing. Bed and cylinder must run in unison to produce good presswork. In your case it is quite evident that they have not. Spaces and quads are apt to rise in any part of a form when justification of matter is not perfect, or when leads, slugs, reglets, furniture, etc., are longer or stronger than the standard width or length of the matter in the form. Indeed this trouble is often augmented when forms are locked up either too loose or too tight, as well as when the chase is locked unnecessarily tight on the press bed; so also will excessive speed on some of the lighter-built machines cause the same complaint.

**ABOUT PROTECTING ROLLERS AND THE USE OF LITHOGRAPHIC INK.**—P. P. Co., of Philadelphia, Pennsylvania, writes: "Will you please advise us through your department in **THE INLAND PRINTER** on the following questions? 1.—What is the best substance to smear on the surface of printer's rollers to protect them from moisture and changes of weather, when rollers are not in use? 2.—In stationery and fine work, can a more dense and brilliant effect be obtained by the use of lithographic ink rather than regular printer's ink of equal grade? The use of lithographer's ink is advised on fine stationery work in a typefounder's circular which we have. Will such ink work just as well as printer's ink on a job printing-press, and what is the essential difference between the two kinds of ink?" *Answer.*—(1) Composition rollers may be protected from moisture and air with an even coating of thin news-ink or low grade of slow-drying book-ink into which a small quantity of lard or sperm oil should be mixed. (2) We do not agree with the opinion expressed in the typefounder's circular; but we do say that with some grades of printer's black ink a small bit of lithographic ink will sometimes be beneficial to the working quality of the former ink. The writer has found that the amalgamation of the two grades of black on very highly finished stock, and also on

some colors of dull-finished stock, that an intense black may be secured; but all this can be obtained if the proper grade of printer's black ink be at hand to mix with it. A small piece of steel or bronze blue added to printer's black will produce almost any intensity of color. It must not be forgotten that all lithographic black ink is not alike in color quality, no more than is printer's black ink. One must be a judge of both inks in order to obtain the best results, either singly or when they are amalgamated. We can not describe the "essential difference"; we would have to examine samples of both inks to intelligently do this. Of course, the varnishes used differ in some respects, and lithographic ink is usually "firmer," by reason of the difference in the varnishes used, which are mainly made of pure linseed oil. Lith-

illustration not otherwise perceptible. The peculiarity of double-tone inks has not only been spoken of in this journal, but also illustrated in some of its supplement pages, as well as prominently advertised by the makers. The statement made by your townsman printer is correct; it will therefore be to your advantage to equip your pressroom with a good variety of the colors embraced in this kind of printing-ink. In printing with the double-tone colors, the effect is somewhat disappointing, because they seem to work dull and cloggy—as if the form was "filled up" and dirty; this may be because a liberal supply of the ink must be kept on the paper, in order that the fullest density may be imparted to the solids. Indeed good pressmen, without some experience in the use of these inks, would fear to run the work with as large a quantity of color as is necessary to obtain first-class results; not that the inks can not be carried to equal accuracy of color, such as with the general grades of good inks, but because of the peculiarity of their coloring merits and working qualities. When the double-tone ink has dried, it reflects the high lights and intermediary tones as if printed in two or more colors by the aid of the depth of the deep tones and solids of the illustration—truly a marvelous and pleasing effect.

**SPLendid Examples of Printing from New Zealand.**—Through the kindness of Mr. J. V. Price, foreman of the pressroom of the Christchurch Press Company, Christchurch, New Zealand, we have been made the recipients of a large package of printed samples of the work done in that establishment; the composition of the job specimens being the work of Mr. J. Henderson, of the typographical department. These samples embrace plain and colored examples of printing, including bronze, half-tone engraving, etc., all so cleverly done as to merit a really large share of commendation. There is not a carelessly composed nor a sloppy looking piece of presswork in the entire package. Where panels or borders appear in the composition the mitered joints are perfect, and the design of the job is encompassed with skilful treatment. The covers for the jobs of the Canterbury Horticultural Society and the Kaiapi Woollen Manufacturing Company bear the most tangible evidence of this fact. A large seed and plant catalogue, for Geo. G. Stead & Co., is also among the number worthy of special mention. Perhaps the magnitude of this printing concern may be better understood by our readers when we mention that it publishes the *Press*, daily; the *Weekly Press* and *Truth*, and that these are illustrated—the latter with well-made half-tone cuts. A copy of the *Weekly Press* before us, size of page 12½ by 18¾ inches, contains 290 columns of reading and advertising matter; four pages of advertising on cover and twelve pages of as beautiful and interesting half-tone illustration as can be found in the metropolitan magazines of our own country. Often the number of half-tone art pages runs above that here stated. A copy of the Christmas number of the *Weekly Press* is also before us; it appears on a splendid quality of supercalendered white paper; has fifty-six inside pages and a cover beautifully designed and lithographed in gold, yellow, red and blue. Among the pages are several pages of special artwork, printed in different colors than the text, which is black and blue. A pica border of light design, with thin-face diagram rule on either side, goes around the entire contents of each page, the matter being separated from the border by 16-point whites. Every page in this Christmas number contains from one to five exquisite half-tone illustrations of places and events covering the world—New Zealand, Australia and the mother country particularly. The advertising pages are beautifully designed and laid out in a masterly way, reminding us most forcibly of the compositorial skill displayed by our own tip-top advertising compositors. We have stated that the paper employed in printing the half-tones is *supercalendered*; this fact we mention for the benefit of American printers, because the paper takes a bright, smooth finish; absorbs the ink nicely; makes ready easy; prints clean and sharp and is much kinder



LUNETA BEACH, MANILA, PHILIPPINE ISLANDS.

ographic black is also a little shorter in tackiness than the usual fine grades of printer's black, and requires a longer time to dry after printing, because it contains less driers than the latter. We do not advise experimenting with the two inks, unless a good general knowledge of the special peculiarities of both is possessed by the pressman. The inkmakers have got the manipulation of blacks and varnishes down so practically that almost any exigency can be met, and is met, with the grades of ink put up for the lithographic and letterpress printer.

**Is Skeptical About Results of New Kind of Printing-Ink.**—The manager of the Amsterdamsche Baek-en Steendruk Kerij, of Amsterdam, Holland, under date of December 8, 1902, has sent us an impression of a half-tone cut printed in "double-tone" brown ink, regarding which he writes: "One of our customers asserts that he has an offer of a printing-office of this city to print in half-tone blacks with an American ink which while printing like black, the *illustrations*, after several hours' drying, become a brown color, the text remaining black, as per enclosed specimen. We do not believe his representations can be correct, therefore, for our own satisfaction, we write to ask for information on this matter, and to ask if you know if there is such printing-ink on your side of the world. We do not recollect of having read anything about such inks in your highly esteemed journal, and can scarcely believe that the statement is right, namely, that the color of the illustration only changes to a brown color after drying, while the text or strong parts remain black. You will oblige us very much by informing us as to the practicability of the ink and the truth of the assertion made." *Answer.* The printing-ink alluded to is known here as "double-tone," "duo-tone," etc., and is made and supplied by several of the inkmakers advertised in this journal. The ink is made in about a dozen different art colors, specially applicable to half-tone illustrations. Some of the colors are not only beautiful, but wonderful in the results obtained by skilful make-ready on the part of the pressman, as by the action of artistic over-laying many new developments appear on the tonings of the

when brought into contact with the form than when sizing or hard-filler has been added to paper before calendering. The half-tones on the paper used by our New Zealand friends appear almost as well printed as those done on coated half-tone stock. Mr. Price tells us that the half-tone supplement sheets are made ready by himself, by a patented automatic overlay method of his own, and are printed on two presses at a rate of 1,500 an hour. The cuts are made on zinc, blocked on wood, and the reading matter set on Linotype machines.

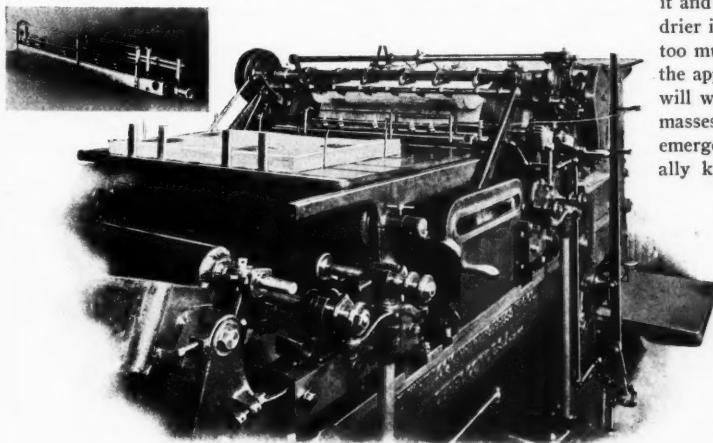
**THE "ELECTRO-MINUS" MACHINE TO OVERCOME ELECTRICITY AND OFFSETTING.**—The Henry-Eyler Company, of Harrisburg, Pennsylvania, and Syracuse, New York, have placed on the market an apparatus which they have called the "Electro-minus," and which they guarantee to prevent all the troubles incident to electricity in the pressroom. By courtesy of the company an illustration of the device is here shown. We are informed that this invention was worked out by one who is now and has been for a long time the foreman of a large pressroom in Pennsylvania, where some of the finest work in the country is done. The device is fully covered by patents and has been severely tested and has proved satisfactory in every respect. It can be fitted to any cylinder press at a comparatively small cost, and will effectually dissipate any electricity about the press and permit its being run at full speed with any size sheet. The five presses under the control of the inventor of the "Electro-minus" are all equipped with the appliance and it is upon these that that fine publication, *Country Life in America*, is run. The forms of this periodical are made up in sixteens, all "heavy" with half-tone cuts, some of which cover two pages. The type pages are 12 by 8½ inches. To successfully run such forms as these on heavily coated paper, 42 by 58½, is a task many printers would hesitate to attempt. It is stated that by use of the appliance the work becomes almost as easy as the running of an ordinary small form of type. In addition to the above, the company gives the following account of tests made: "One morning a press was started on a small run on an average form of type on rather light paper. It was not thought necessary to attach

hour to run them. When the first sheet of the remaining eight hundred was placed against the guides it was noticed that it 'slid down' very easily; the press was speeded up and the balance of the job was run in a trifle more than half an hour. This is cited as an evidence of its time-saving properties, as it can readily be seen what time it would have taken to run the entire job if the sheets had been in the same condition as the first one-fifth. Upon another occasion the inventor was watching one of the largest presses, upon which a sixteen-page form of *Country Life* was being run. One of the pages consisted of a very black half-tone, and he turned up the corner of the sheets as they lay upon the jogger to see if there was any offsetting, but they were as clean and white as when they were upon the feedboard. The 'Electro-minus' was in use, and to test its efficacy in preventing offsetting, it was detached and a dozen or more sheets were run without it. Each one of them, where they came into contact with the half-tone, were so badly smudged that they were thrown out, and when the device was again put into operation the sheets were as clean as they had formerly been, and there was not the slightest trace of offset."

**REDUCERS AND DRIERS FOR THREE-COLOR WORK.**—"Inquirer," Boston, Massachusetts, writes: "(1) What are the best kinds of reducers to use in the three-color half-tone inks to prevent picking the paper off? (2) What are the best kinds of driers for three-color work and what are the best ingredients to use to make the colors take on each other and have them look all right? Different pressmen discourage the use of beeswax, paraffin and magnesia in inks for three-color work, and I would esteem it a great favor if you would enlighten me on these subjects." *Answer.*—No definite answer can be given satisfactorily covering the questions asked. Much depends on the characteristics of the paper used in printing and more on the judgment of the pressman, the fruit of his experience. Some general principles and suggestions may be offered, however.

(1) For the yellow ink use the regular reducing varnish with copal varnish, which latter is a soft dryer. For the red use the same. The blue generally has a good quantity of drier in it and more may be added, but do not use copal—coach japan drier is used satisfactorily by many. There is danger in adding too much drier, with the result that when the sheets are piled, the apparently dry inks—which are in fact only surface-dry—will warm up and soften again so that the sheets will stick in masses. (2) Beeswax and paraffin are sometimes used in emergencies and tend to make the ink lie better, but they usually kill the color and deaden the effect. Magnesia is not advisable, except as an emergency help for hurried proofs or the like. Some papers give a great deal of trouble and each kind must be handled from knowledge gained from previous experience. Some will refuse the ink, and by rubbing the sheet slightly with a cloth the gloss or surface will be so changed that the ink will take kindly at once—but is this practical on long runs? A careful regard to the condition of the printed sheets must be observed and the treatment they receive must be governed by that condition. When the sheets are laid in piles to dry they should be in a warm atmosphere. They should be moved occasionally, to break up any tendency

to adhere. The ink at first dries on the surface only, and while one color may be apparently dry enough to receive another color, there is an under-stratum, as it were, that is not perfectly dry. So, when the entire complement of three colors is printed there exists a series of dry, semi-dry and fresh ink that requires care to permit a thorough drying. By leaving the sheets in piles without moving and breaking them up, the ink will almost invariably soften and stick the sheets together in masses. As before advised, keep the sheets at first in a warm atmosphere until they are well surface-dried and then remove to a cool atmosphere; move and break them up daily until thoroughly seasoned and dried.



THE "ELECTRO-MINUS" IN OPERATION.

the appliance, as electricity was not much in evidence, but it soon demonstrated itself and caused all sorts of trouble. When two hundred of the thousand sheets comprising the job had been run, the 'Electro-minus' was attached and the trouble immediately ceased. But the greatest trouble was experienced when an attempt was made to back up the sheets. It was almost impossible to separate the first two hundred sheets, one from the other, in time to reach the guides in feeding, and four sheets were the greatest number that could be run without stopping the press. The two hundred sheets had been kept separate from the rest, and it took over an

# Engravers Old English Series



5607A, \$1.00

Two new sizes, the 60 point and the 72 point, complete this series very attractively. This pattern of black letter designed and cast in modern printing types by American Type Founders Company, is now made in thirteen nicely graded sizes. A pleasing, serviceable style, originally cut in the smaller sizes for card and stationery work in imitation of steel and copperplate engraving, the larger sizes are made to meet the needs of the better class of appreciative and discerning printers

See following page for list of sizes and prices

Engravers Old English Series is in stock and for sale at all Houses of

**American Type Founders  
Company, Leading Maker**

# Constantly Forward

Types were never made so well as they are now. Drawing was never done so correctly, cutting was never so deep and clean, nor even lining so true. The bodies of types were never made so durable, so uniform, nor so exact.

And the Engravers Old English Types are conspicuous examples of the high standard attained in the product of the

## American Type Founders Co.

The Leading Typesounding  
Concern in the World

has pleasure in exhibiting in the adjoining panel specimen lines of what is without doubt one of the

### Most Useful Series of Black Letter

ever made, in perfect graduation of sizes, in attractiveness, legibility and adaptability

For Card, Stationery and  
General Printing

### Engravers Old English Letter Series

American Point Line—American Point Body—American Point Set

\$1.75                    6 Point                    14 A 42 a  
Designed by an expert steel and copperplate Engraver to reproduce the work of plate printer with types 2345

\$2.00                    8 Point                    12 A 36 a

Great popularity made cutting of large Letters necessary for use in general typographic work 6

\$2.25                    10 Point                    10 A 30 a  
Giving Neater Effects Compactly Fitted

\$2.50                    12 Point                    9 A 27 a  
Obscure Capitals Eliminated \$79

\$2.75                    14 Point                    8 A 24 a  
Modern Black Letter Designs

\$3.00                    18 Point                    6 A 16 a  
Legible Types Welcome

\$3.25                    24 Point                    5 A 12 a  
Aristocratic Style

\$4.00                    30 Point                    4 A 10 a  
Ideal Founder

\$4.75                    36 Point                    4 A 9 a  
Ornament 5

\$5.50                    42 Point                    3 A 7 a  
Receivable

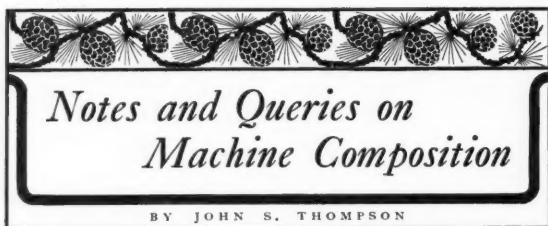
\$6.75                    48 Point                    3 A 7 a  
Doubt 48

\$9.50                    60 Point                    3 A 5 a  
Trailed

\$12.00                  72 Point                    3 A 5 a  
Bench

Patent applied for in United States and registered in England

10 Point Old English Border No. 9. 40 inches \$1.50



## Notes and Queries on Machine Composition

BY JOHN S. THOMPSON

**Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.**

**SPECIAL NOTICE.—** Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition Department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**FACSIMILE SIMPLEX KEYBOARDS.**—Printed on heavy ledger paper. 15 cents.

**THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.**—By Frank Evans, Linotype machinist. \$3, postpaid.

**THE LINOTYPE OPERATOR'S COMPANION.**—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

**THE LINOTYPE MANUAL.**—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

**STUBBS'S MANUAL.**—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

**PROPER FINGERING OF THE LINOTYPE KEYBOARD.**—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

**FACSIMILE LINOTYPE KEYBOARDS.**—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

**THE MECHANISM OF THE LINOTYPE.**—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

**THE Tribune** office, Duluth, Minnesota, boasts of having the only one-armed Linotype operator in the world.

IMPORTANT improvements in the Linotype Junior machine are being made and will be featured on machines hereafter shipped from the factory.

**THE Sunflower** office, of Lily Dale, New York, has just been equipped with a Monotype, which it is using on its editions and in book publishing. The paper, which was first published as monthly and then as a bi-monthly, is now being issued weekly.

It is only about a year and a half since the Lanston Monotype was introduced to British printers, but it is now in use in more than sixty offices, and is growing in favor with the publishers. The factory in England is turning out an average of four casters a week, and the capacity will shortly be increased to one per day.

A TYPE-DISTRIBUTING machine of English invention is being exhibited at 51 Liberty street, New York city. The machine will handle any size of type up to 15-point, solid or leaded, and delivers the type into a number of portable boxes, which can be removed and emptied into the type case. Distribution is controlled by a series of feelers which come into contact with each type as it is forwarded from the galley, these feelers dropping into certain depressions in the side of the type which form the distributing combinations. The type is first directed into a single tube, then into one of ten tubes below this, and finally drops into one of a set of 160 tubes below these. It is

said this distributor is capable of handling one hundred type a minute, or twenty-five thousand ems a day. It is entirely automatic and requires but one-twentieth horse-power. It is expected to be sold for about \$500.

**PUNCHED HOLES WITH MICROMETER.**—The printer's devil has found a new use for the micrometer. Having seen the machinist caliper a slug, the office boy employed by the Orange (N. J.) *Journal* mistook the purpose of this important tool, and on returning from lunch one day recently one of the operators found this mischievous individual with the micrometer in a vise trying to force its jaws through a long primer slug. He said he thought it was "to make holes." A new micrometer is now in use.

**THE IMPORTANCE OF CLEAN PROOFS.**—When operators realize that their ability on the machine is measured, not so much by the amount of type they can set, but by the cleanliness of their proofs, they will cease the wild scramble for "big strings" and devote more attention to the rules of good printing. A proof returned O. K. on first reading is a higher badge of honor than a six-thousand-an-hour gait with one man kept busy putting in corrected lines and revising galleys. Experienced employers always seek "clean" operators rather than "swift" ones. A case in point is one given by a correspondent. He writes: "The foreman hired a new operator the other day. He certainly is a cracker-jack. He set five consecutive galleys without an error and he hangs the elevator on every line. The foreman wanted to know why I didn't do that; also wanted to know if I couldn't print 'O. K.' galleys; said it was so much trouble to put in the lines. Most of my galleys do not have more than five or six errors, but he showed me one that had twelve and said it was too many."

On Tuesday, December 23, in the office of the *Free Press*, Streator, Illinois, the line delivery carriage finger on the Linotype machine broke. The machine had been in use two years and this was the first accident. The machine was laid up and the paper had to be set by hand. The following explanation of the accident appeared in the local columns:

About 10:30 o'clock there was a snap of breaking metal, and the machine was stopped. It was discovered that the gilderfluke had come into contact with the dudad which operates the dingus on the diaphason, thereby letting the Johnson bar oscillate as it were between Alpha and Omega, thus preventing the dingbat from percolating the perihelion of the gazabo, and causing the dofunny on the parallelogram to drop into oblivion. There was something doing at once. Sam Van Loon was called into the game, a telegram was sent to the Chicago supply house for a duplicate of the broken part, and a telephone message sent to Ottawa inquiring if the extra part could be borrowed for a day or two. The answer came from Ottawa that the much-wanted piece would be here by mail at noon. It has not come yet. We have received a bill of the piece from the Chicago house, but the goods have not arrived. But, thanks to the ingenuity of Mr. Van Loon, the machine is again doing duty to-day.

P. S.—A new gilderfluke arrived by registered letter at noon.

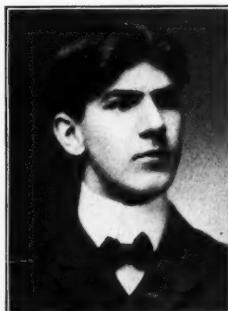
**COMPLAINS OF BAD COPY.**—An Illinois correspondent sends in a bundle of copy and writes: "Under separate cover I enclose you one day's average copy for our paper on machine. Please let me have your opinion of same in your next issue and of the amount of work. Have two complete changes of the machine every day and turn out thirty-eight to forty thousand, or a little over, every day (nine hours) and take care of the machine during my 'spare' time. I asked for better copy when I first came here, but was told that the staff had no time to re-write it. Also please notice the assortment of handwritings and varied sizes of the sheets of copy." The worst feature of the copy was the varying sizes of the sheets on which it was written. Employers should know that the time lost in handling a large number of small sheets of copy is no inconsiderable bar to the operator's output on the machine, especially so when these small sheets are intermingled with others of different size. Of course, if ideal copy could invariably be had it would be typewritten, on sheets uniformly 6 by 8 inches in size, edited and punctuated before it reaches

the machine. As this is well nigh impossible in all instances, the next best thing is to have the sheets uniform, and, if written on paper smaller than 6 by 8, paste each sheet on paper of this size. An average of above four thousand ems an hour under the circumstances is good speed.

**QUERIES FROM CALIFORNIA.**—“Inquirer,” a California Linotype, wants to know: “(1) Of what is the crucible made? (2) What is the working formula of the ‘magnesia plastic’ around the crucible? (3) What that of the cement on pot under the mouthpiece and around it? (4) On a new two-letter machine, is it correct that upon finishing a revolution and before the stopping pawl has completely depressed the stopping lever, that the small section of gearing (disk driver) on second cam should have begun to mesh with disk gearing and started the disk revolving on the quarter turn a trifle? It is only a trifle, and can in no wise be detrimental, but I would like to know, as we have had an undecided discussion on this point, one gentleman holding that the disk should not turn even a wee bit at this point of the machine’s work.” *Answer.*—“(1) The crucible is made of cast iron. (2) Magnesia plastic or ground asbestos is mixed with water until of mortarlike consistency. Either will make an acceptable heat insulator. (3) Fire clay or asbestos furnace cement mixed with water is used

elevator does not drop back on the vise cap until the slug is clear of the matrices, and old cams can have a filling block put on this cam to accomplish the same purpose. An expedient is to adjust the screw in the first elevator head which limits the down stroke of the elevator so that there is little play when making alignment. The elevator will then not drop enough to damage the type-face.

**THE LAMENT OF THE SPACEBAND.**—A Philadelphian sends in the following on a subject in which all our readers will be interested. Perhaps some one will volunteer a remedy: “I am a poor old spaceband, worn down on the ears until their thickness has reached almost a thirty-second of an inch, and I want to tell my tale of woe, emphasizing in particular the care that has been expended on those ears. Through the kindness of THE INLAND PRINTER, should its editor decide to print this sad, sad story, I hope to hear of a remedy that will prove efficient. I have twenty-five brothers working in the same machine with me, and they, too, are constantly having their ears broken for some unknown cause. It is as much for their sake as for my own safety that I present my problem. To begin, kindly refrain from remarking that the elevator doesn’t line up, or the pot pressure is too great, or our justification springs are too strong. Do not even hint that the line-delivery



GEORGE T. HUMPHREYS.



CHARLES E. MARSHALL.



WILLIAM C. KERR.



WALTER W. WEBER.

## GRADUATES OF THE INLAND PRINTER TECHNICAL SCHOOL, MACHINE COMPOSITION BRANCH.

These gentlemen are among the graduates of The Inland Printer Technical School, having passed the examination as machinist-operators in the machine composition branch.

around the pot mouth. (4) The mold disk comes to a stop before the ejection of the slug and should not begin to revolve beyond this point until the next line starts down in the first elevator. If the disk tends to move after slug is ejected and before machine stops it is because the clutch is set too tightly or the inner surface of the driving pulley is sticky.

**TYPE-FACE DAMAGED.**—A letter from a Massachusetts operator-machinist contains a query which will be of interest to many operators of old-style machines, with which this trouble was of frequent occurrence. He writes: “Inclosed you will find a slug, which was set on a machine with a universal mold. You will notice that the bottom of the lower-case p, g, y’s are cut off or do not show up clearly. Perhaps you could make a suggestion as to a remedy. I have readjusted the legs of the pot, and tried the lock-up on the back of the mold with red lead until it seems perfect; have given the mouthpiece vent; have strengthened the spring in the barrel at bottom of elevator. I have looked at the slugs before they have passed through the trimming knife and it occurs while the slug is still in the mold.” *Answer.*—The cause of the damage to the tails of letters extending below the line is the dropping of the first elevator which contains the matrix line before the slug face is wholly withdrawn from the matrices, thus allowing the type-face to be struck by the matrices and causing damage. Machines built during late years have the first elevator cam so constructed that the

carriage goes over too rapidly, or that the lines of matrices and spacebands do not enter and leave the first elevator just as slick as though they had been greased, for our machinist has made a thorough inspection, and everything that in any possible way would interfere he has remedied. Only the other day a machinist from another office dropped in, and his first question was: ‘John, do you know what it is that breaks the ears off spacebands?’ Our machinist replied: ‘Damfiknow; do you?’”

**HOW TO DRILL THE MOUTHPIECE.**—N. B. writes: “In a recent issue of THE INLAND PRINTER you had the remedy printed for sunken letters, but I did not quite grasp the idea. It said the holes should be drilled on a level with the top of the original holes. Now does that mean that the holes should be the same size as the original holes and in this manner:

○○○○○○○○○○  
New holes.  
Original holes.

*Answer.*—You have the correct idea as given by a correspondent.

In response to the demand of book publishers for a tabulating attachment for Linotype machines, the Mergenthaler company is preparing to ship matrices which will permit vertical brass rules to be used between figure columns. This is accomplished by stamping the figures crosswise on the matrices, the lines being composed from top to bottom of

## THE INLAND PRINTER

figure column, instead of across the page, and using a special mold, an en quad in thickness, to cast the slug, the slugs being made up in vertical rows with brass rules between the columns. The stub of the table is set on a separate slug in the usual manner. This arrangement, which is the invention of Mr. George E. Lincoln, Chicago agent of the Mergenthaler company, will be appreciated by Linotype users. A sample of the tabular work done by this method is here shown:

Distance from Chicago.	BETWEEN C H I C A G O AND 7, 1, 98.	Ticket.						30 Ride Family Ticket.
		Single	Round Trip.	10 Ride Bearer Ticket.	25 Ride Bearer Ticket.	25 Ride Indi- vidual Ticket.	Monthly Indi- vidual Ticket.	
4.1	Maplewood ...	.12	.20	.85	1.65	...	3.35	...
5.1	Avondale ....	.15	.25	1.00	1.75	...	3.55	...
6.7	Irving Park...	.20	.35	1.00	2.00	...	4.00	...
7.1	Hunting Av...	.21	.40	1.05	2.15	...	4.25	...
7.6	Mayfair .....	.23	.40	1.10	2.25	...	4.50	...
8.7	Jefferson Park	.26	.45	1.30	2.65	...	5.00	...
11.1	Norwood Park	.33	.55	1.50	3.15	...	5.70	...
12.3	Edison Park..	.37	.65	1.75	3.65	...	6.00	...
13.1	Park Ridge ..	.39	.65	1.90	3.95	...	6.10	...
16.6	Des Plaines...	.50	.85	2.25	4.65	...	6.35	...
19.7	Mt. Prospect...	.59	1.00	2.65	5.50	...	6.65	...
22.4	Arlington H'ts	.67	1.15	2.90	6.00	...	7.10	...
26.1	Palatine ....	.78	1.35	3.50	7.25	...	8.00	...
31.6	Barrington ...	.95	1.65	4.45	9.25	...	9.00	...
38.3	Cary .....	1.15	2.05	6.00	12.50	...	10.10	...
42.9	Crystal Lake	1.29	2.35	7.10	14.75	...	11.15	...
45.7	Terra Cotta...	1.37	2.45	7.80	1600	...	20.10	...
50.2	McHenry ....	1.51	2.45	8.75	1800	...	24.30	...
54.0	Ringwood ...	1.62	2.70	9.60	1975	...	...	...
60.4	Richmond ...	1.82	3.10	11.05	2300	...	...	...
61.7	Genoa Junc...	1.85	3.25	11.40	2350	...	...	...
70.4	Lake Geneva	2.12	3.75	14.00	2750	...	...	...
76.4	Williams Bay	2.30	4.00	15.25	3000	...	...	...
45.7	Ridgefield ...	1.37	2.50	8.05	16.75	1600	...	...
54.3	Woodstock ...	1.54	2.85	10.10	21.00	1875	...	...

ADDITIONAL COMMENTS ON SUNKEN LETTERS.—The discussion of a remedy for sunken letters in Linotype slugs continues to interest readers, and the following letters on the subject have been received:

ST. PAUL, MINN., December 20, 1902.

*Editor Machine Composition Department:*

I read with considerable interest the recent suggestions for overcoming sunken letters on Linotype slugs. The West Publishing Company, running fifteen machines day and night on bookwork, experienced the same difficulty, but the machinist discovered a remedy that has long ceased to be an experiment, and is a positive specific on all sizes of slugs, from agate to small pica. It is simply enlarging the holes in the mouthpiece with a No. 45 drill. Sunken letters occur now only when inferior metal is used, which partially closes the holes and necessitates reborning. The holes must be kept open to at least the size of a No. 45 drill. This also very materially reduces the amount of defective-faced matter, formerly charged against the operators as "cold metal."

H. W. G.

PACKING UNDER THROAT NECESSARY.

MERIDEN, MISS., December 22, 1902.

*Editor Machine Composition Department:*

Having read with much interest Mr. Grist's letter in the December number of THE INLAND PRINTER regarding the all-important subject to so many at this time — the successful tending of the machine — and also being not averse to exchanging helpful information with others who are earnestly applying themselves to this study, I contribute a few suggestions which I believe may prove profitable to those who are satisfied they do not "know it all." As to the "caving in" of slugs, which has been under discussion in the last few numbers of THE INLAND PRINTER, I wish to say that this has proven a puzzle to very many, but those who delve deeply into cause and effect can not but see the reason and logic of my explanation of this trouble. I had to figure it out as hundreds of others are now trying to do all over the country, and they are perfectly welcome to the suggestion, as I hope to learn something from some of them. Of all the suggestions which were made to Mr. Grist on the subject, only one of them, to my mind, was even near correct, and that came from the factory. I think he misunderstood their meaning, however, for he took out the crucible and relined the jacket, where he should only have repacked the mouthpiece. He said the Linotype people told him to "repack the pot." If they had said the "gap under the

mouthpiece" (which they no doubt meant), he could have fixed it in a few minutes. The asbestos under the mouthpiece jars loose very often while the machine is being shipped, and though one can not discover it by "just looking," still the air gets in, causing the temperature of the mouthpiece (which should be perfectly uniform all the way across) to vary. Of course, the result of this variation of hot and cold will cause the metal to congeal in the air vents of the mouthpiece, thus effectually closing them in certain places, and often the hole itself, thus producing a "light slug." Exactly where the air vent is congealed or the hole in the mouthpiece stopped up, right there will sufficient metal fail to enter the mold, causing "hollows" which the knives crush in while trimming. You will notice that the "cave" occurs more frequently on "cap" lines. This is because a little more pressure is necessary in trimming them, and the light or hollow slug of caps will not pass through where very often a line of lower-case will. I have fixed several in this way: Let the pot cool. Take out the burners. Take out the asbestos packing under the mouthpiece. Get ground asbestos and make a soft dough by mixing with water. Repack the mouthpiece air-tight. Now let it dry; if necessary clean the well and plunger thoroughly; also clean out the air vents in the mouthpiece, and it usually helps matters to cut them a little deeper — not too deep, or the leakage will be too great. Now see that both front burners are turned on, regulate your governor, and you will have no more "caves" till the plunger or well is foul. Never burn only one of the front burners, as some machinists do, for if the governor is working properly and the mouthpiece has a uniform temperature, a perfect slug is the result. The primary cause, then, to which all the various effects can be traced is the packing under the mouthpiece and the consequently closed air vents. Try this, Mr. Grist. Yours,

W. W. HUDSON.

*Machinist-operator on The Press.*

NEW faces are being continually added to the list of matrices furnished Linotype users. The latest in two-letter fonts is 11-point Caslon and a combination of De Vinne Linotype series with Antique No. 3, in 9 and 10 point sizes. A decided novelty is the 12-point Typewriter. Here are the faces:

**The most** ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on **these different substances** were various. The tiles and brick were impressed

10-POINT DE VINNE LINOTYPE SERIES WITH ANTIQUE NO. 3.

**The most** ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on **these different substances** were various. The tiles and brick were impressed with a stamp when in a soft

9-POINT DE VINNE LINOTYPE SERIES WITH ANTIQUE NO. 3.

**THE MOST** ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on **these different substances** were various. The tiles and brick were impressed with a stamp when in a soft

12-POINT TYPEWRITER.

**THE MOST** ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on **these different substances** were various. The tiles and brick were

11-POINT CASLON.

*Linotype Notes*, published monthly in London, by the Linotype company, heretofore sent gratis to all interested, is now issued in enlarged form and goes to subscribers for 2s per annum.

RECENT PATENTS ON TYPESETTING MACHINERY.

Matrix Distributing Mechanism for Linotype Machines.—C. A. Albrecht, Berlin, Germany. No. 716,975.

Device for Casting Justifying Spaces in Combined Type Casting and Setting Machines.—Coloman Rozar, Nuremberg, Germany. No. 717,763.

Typeetting Machine.—E. A. Adcock, Reading, England, assignor to himself and the Pulsometer Engineering Company, Limited, Reading, England. No. 717,960.

Omitting Means for Automatic Type Casting and Composing Machines.—William Ackerman, New York city, assignor

to United States Graphotype Company, same place. No. 715,233.

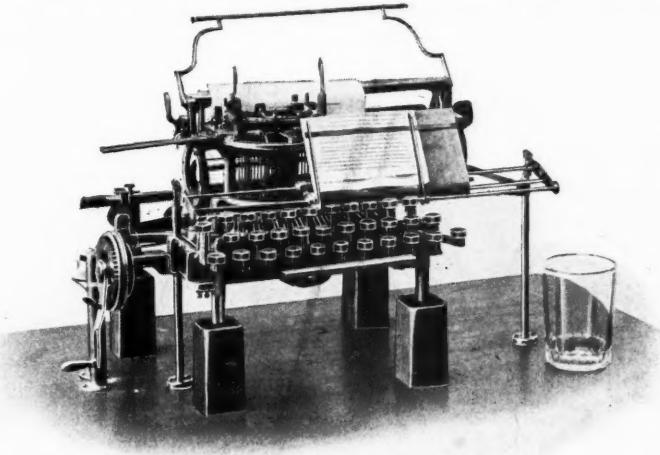
Typesetting and Justifying Machine.—F. B. Converse, Jr., Louisville, Kentucky, assignor to Converse Manufacturing Company, Cleveland, Ohio. Nos. 717,169, 717,170 and 717,171.

Typesetting and Justifying Machine.—F. A. Johnson, New Bedford, Massachusetts, assignor by mesne assignments to Connecticut Trust & Safe Deposit Company, trustee, Hartford, Connecticut. No. 716,236.

#### THE SEARS DIRECT PRINTER.

In response to an inquiry THE INLAND PRINTER has obtained from the Sears Typo-Matrix Company, of Cleveland, Ohio, the following description of the typo-matrix machine and recital of the claims which the company make for it:

"Since the invention of movable type, the printing industry has progressed along two lines—those of presswork and



THE SEARS DIRECT PRINTER.

composition. The effort of inventors has developed the modern presses, the outcome of prolonged work, and has so perfected them, that now the printing industry has become the fourth greatest in this country and the world. The art of composition, seemingly so simple, has been the field of even more prolonged, intellectual effort, but with comparatively meager result. Allowing for all progress in this art, in slug and typesetting machines, machine-composition, for general use, is yet impracticable and the greater part of 'setting-up' of matter for printing has not greatly advanced from what it was when movable type were invented. This condition has been fully appreciated by all interested, and for many years the production of a machine to displace the use of hand-set type, that would be at once simple and therefore easily understood and operated, and at the same time of a reasonable cost to make and keep in repair, has excited the ardor and confused the brains of inventors.

"The art of printing has developed on two lines, those of relief printing and surface printing. Until very recent times, the former has been, and even now is, almost universal, while surface printing has been largely confined to lithographic and ornamental products.

"The invention of metallic plates for surface printing, and the construction of presses to operate them, however, have brought the results of these two forms of printing so near together in the appearance of the printed page, that the final solution of the great problem of machine-composition for

straight matter is to be brought about by the development of surface printing.

"Surface printing is done by transferring 'matter' to lithographic stone, zinc or aluminum plates, which then are used in any suitable presses for the production of printed pages.

"To develop surface printing requires a simple, rapid machine, producing a product equal to a proof of hand-set type, composed upon transfer paper, ready for transfer to proper plates. This requires that the paper, upon which the impressions are made, be moved in a feeding direction at each impression, the exact width of the character impressed, varying with the diverse width of type, and also that the impressions be as solid, clear-cut and sharp as the product of the best type.

"The Sears direct printer is a machine possessing these necessary qualifications. This machine may be described in short as after the order of a typewriter, having ninety characters, making their letterpress impressions on transfer paper. It has a variable feed, moving the paper the exact width of

character impressed, whether of upper, middle or lower case; mechanism for justification of matter—errors in which are detected at once; makes lines of any required length; can be changed instantly to a font of italics, and also heavy-faced type of like body, each of ninety characters, making a capacity of two hundred and seventy characters for each machine.

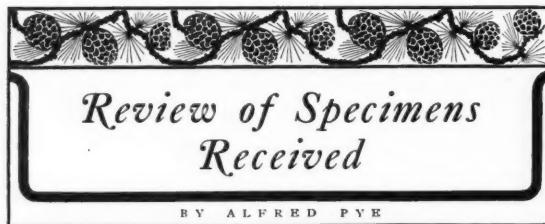
"The *modus operandi* of the machine is as follows:

"Transfer paper is put in the paper-carriage, prepared copy placed in the justifier, gauged to length of line required. Without the intervention of any extraneous power, the operator begins. His gauge tells him how to justify by throwing in extra spaces, and he repeats this line by line until the article is completed. The article then is proof-read as usual by printers, and corrections marked on the margin of the paper, and then is returned to the machine-operator, who sets up the corrections on another paper. The corrections are cut out and each one laid on the top of the error, thus obliterating the error.

"The headlines are set up as usual in 'job type,' proof is taken from them on transfer paper and placed at the head of the article. It now is ready to be made up in 'form.' A sheet of paper is laid out the size of the form to be printed, the article placed thereon, as well as all other matter for that sheet (ads., cuts, etc.), and 'punched fast' with a steel point. It then is ready for transfer. Turned face down, upon a zinc or aluminum plate, one thirty-second of an inch thick, or on stone, by means of pressure the transfer is made. The paper is then removed from the plate, the printed matter remaining thereon and the transfer treated by the usual chemical method—and is then ready for the press and printing. From one transfer, fifty thousand to one hundred thousand copies can be printed, and by means of other transfers made from the first any edition is possible.

"Work upon machines for printing was begun by Mr. Charles Sears in 1875. For more than fifteen years the present company has been at the same work. Various forms of machines have been built and a great deal of money spent, always resulting in greater simplicity of mechanism. Many patents have been taken and many are in process, and the present machine is the final outcome. Its outlines and many details are shown by the cut presented herewith."

Officers of the Sears Typo-Matrix Company are Edward L. Day, president; J. R. Seagrave, vice-president; A. T. Osborn, secretary and treasurer; Charles Sears, manager; S. H. Chisholm, Luther Allen, Carlos M. Stone, R. H. Sears.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE second of the Banning booklets, "The Maker," gives some important points on advertising and talks hard for the house issuing it.

THE "Henneberry Advertiser" is a monthly pamphlet issued by the Henneberry Company, publishers, Chicago. The first number gives information concerning the art of printing and the art of bookbinding.

THE card of Fred W. Wallwitz, ad-man and make-up on the Marinette (Wis.) *Daily Star*, is an ingenious piece of neat composition, but is not original in design. The presswork, by Robert Forrest, is good.

A FEW samples of general commercial work and society stationery from the Alpine Printing Company, Providence, Rhode Island, show correct ideas of composition and artistic display. Presswork is of good quality.

BLOTTERS, booklets, circulars, note and letter heads, etc., from The Hamly Press, Port Hope, Ontario, Canada, are neat in composition (with a tendency, however, to too much ornamentation). Presswork is very good.

ELECTRIC PRINTING COMPANY, Luzerne, Pennsylvania.—Your letter and statement headings are neat specimens of printing, composition being artistic and presswork of good quality. The tinted background is a very appropriate design.

SOME attractive samples of letterpress printing are submitted by Hal Roerback, of Knox street, Ennis, Texas. They are printed in black letter, with red rules and initials, on rough deckle-edged stock, and show much care in design and execution.

NO DESCRIPTION of "Our New Year's Credo," a greeting sent out by the Union Bank Note Company, Kansas City, would do it justice. The design, lettering, coloring, stock, etc., must be seen. The idea is good and the work carries it out to best advantage.

JAMES H. FURBERSHAW submits an ad-page of The Crane Company, printers, etc., Bond building, Washington, D. C. It is an attractive piece of work in paneled effects, printed in three colors on tinted stock. Composition and presswork are both first-class.

THE Sparrell Print, Boston, Massachusetts, is sending out some very effective advertising in the shape of blotters, cards and booklets, attractively printed and containing most sensible advice. Designing is artistic, composition good, and presswork of excellent quality.

SOUVENIR menu of luncheon to the League of California Municipalities, submitted by A. C. Gage, editor and proprietor of the Santa Clara (Cal.) *News*, is a neat piece of composition and presswork, but we would advise the use of a more readable type than script for the menu.

CHARLES HELLMUTH, manufacturing agent for Kast & Ehinger, sends out a calendar for the new year printed in ten colors of his cover-inks, from a striking design. It gives printers a good chance to see how these inks work on dark cover-stock, and will prove valuable on that score.

A CORDIAL little note of good wishes for the new year is sent out by Golding & Co., with a neat celluloid and silver match-box which bears on one side a picture of the factory and offices and on the other a list of the branches and other information regarding that enterprising house.

A WELL-DISPLAYED and attractive blotter for December, printed in three colors, was sent out by Betz & Orr, East Liverpool, Ohio. The good quality of the work turned out by this firm should be the means of bringing them many orders. Composition and presswork are both good.

F. K. CHURCHILL, "The Business Printer," Albany, Oregon, sends out a blotter for January to which is attached a sight draft for three hundred and sixty-five happy days. Thanks for your good wishes, Mr. Churchill, and we wish you the success during the present year which the good quality of your work ought to insure.

A PACKAGE of samples from A. E. Bradshaw, foreman of job department R. M. Scranton Printing Company, Alliance, Ohio, shows some good designs in composition, many of the covers being bold, effective and attractive. Presswork is not so good as it might be, and there is

too much red and green ink used. Other combinations of color will produce far more pleasing effects.

BUSINESS card of Henry Stowell & Son, Troy, New York, by John McCormick, foreman, is a very neat specimen of composition in type and rule-work, printed in dark brown, with ornament in neutral tint, making a tasteful and attractive card. Letter-head printed in bronze-blue and red, with tinted panel, is also a neat piece of work.

A CONVENIENT set of samples of poster inks, on sheets about 14 by 20 inches, with hanger at top, comes from the Thalmann Printing Ink Company, St. Louis. Red, blue, green, yellow, purple and brown in several shades, as well as standard black, are shown by woodcut design with the well-known trade-mark of the company as a decoration.

EDUARDO M. VARGAS, Irapuato, Mexico, who is president of the Philatelic Society of Spanish America (Presidente de la Sociedad Filatélica Hispano Americana), remembers his friends with New Year greetings on a card on which appear reproductions in colors of the entire series of stamps issued by the postal department of Mexico.

A NEAT set of calendar cards for 1903 and 1904 in a red leather case with gilt lettering comes from the Brown Folding Machine Company, Erie, Pennsylvania, forming one of the most convenient and acceptable daily reminders that we have seen. Its advantage in being easy to place in the front of the business man's desk is a strong feature in its favor.

A MISCELLANEOUS assortment of commercial and society stationery and printing from Thomas H. Stafford, East Front street, Plainfield, New Jersey, are very tasteful in composition, and presswork is neat and clean. The work shows that Mr. Stafford has more than ordinary ability in the handling of types and borders, and produces most pleasing results.

A SIXTEEN-PAGE pamphlet entitled, "Mechanical Stokers," has been printed for the Little Giant Stoker Company, Chicago, by The Henry O. Shepard Company, of that city. It is a fine example of neat, plain, yet attractive typography, and the presswork is of excellent quality. The cover is printed in dark gray background, showing white lettering, giving a most pleasing effect.

THE Buffalo Printing Ink Works, Buffalo, New York, have sent out to their friends and customers a neat holiday souvenir in the form of a handsomely designed oxidized silver and celluloid match-holder. On one side is the insignia of the house, a buffalo, and on the other is a miniature facsimile of an addressed envelope, stamp and all, on which appears the name of the recipient.

L. A. B., Cleveland, Ohio.—Considering the trials you had to endure in producing it, the booklet submitted by you is a creditable piece of presswork. With a little more time and care expended on the composition, making the shape of the type conform to the line of the borders, ovals, shields, etc., and the use of a brighter red ink, there would be little to criticize in your production.

THE John Alden and the Priscilla series are shown in neat shape in an odd booklet being sent out by the Keystone Typefoundry, Philadelphia. The letters work harmoniously, and numbers of uses to which they can be put are seen in this original piece of work. The verses, newspaper ad., cover-page, and other samples, are all instructive. Printers should send for one of these sheets.

"ENGRAVING" is the title of a booklet by the Teachenor-Bartberger Engraving Company, Kansas City, Missouri, the cover of which has well-designed fleur-de-lis decoration. The story about engraving covers the subject entertainingly, and the illustrations, which include all methods used in modern shops, are valuable to those who use cuts. The book on the whole is well done, but the type seems small and crowded.

A PAMPHLET showing the Bookman old-style type, issued by the American Type Founders Company, is a fine sample of printing, the type being displayed in the form of business cards, letter-heads, checks, advertisements, etc., and printed in red and black, thus giving printers a good idea of the capabilities of this handsome face. Three kinds of stock are used, showing that the type can be used for any class of work.

THE Inland Type Foundry, St. Louis, Missouri, has printed a specimen book of checks in a variety of type-faces, suitable for the purpose, that are made by this foundry on its lining system. This book will prove useful and helpful to many printers, as it shows a number of different forms of checks, such as are in general use. The work is neatly designed and finely printed, and may be had upon request by addressing the Inland Foundry as above.

"PICTURESQUE VICTORIA," a 32-page pamphlet describing "the tourist and commercial city of the Canadian far west," comes from the *Times*, Victoria, British Columbia. Its fine half-tones are well printed in black, the text is in another color, and altogether it is a job which more pretentious offices in the East would have hard work in equaling. A lithographed cover of appropriate design, and a folding map in the back, add to the attractiveness and value of the work.

T. P. BOND, foreman for M. S. & D. A. Byck, Savannah, Georgia, sends a door-card, printed in gold and green bronzes on black stock. The design is a good piece of rule-work, showing a partly opened door, on which is the greeting, "Come in," and the request to "Close the Door." On a side panel a thermometer shows a temperature of 30 degrees—cold enough to call for a closed door in the South. The

work was done by R. S. Van Pelt, who must have exercised considerable patience and ingenuity in carrying out the design, which is a creditable piece of work.

A CALENDAR by the Marsh & Grant Company, Chicago, for the White Pass & Yukon Route, is arranged to stand as an easel. Twelve cards are provided, one for every month, each with a half-tone view along the Yukon Route and a calendar. These cards are enclosed in a case with gilt front, openings being left for picture and calendar. Another job by the same firm, for the Washington Shirt Company banquet, utilizes a white cuff tied with yellow ribbon as a cover. Both are excellent.

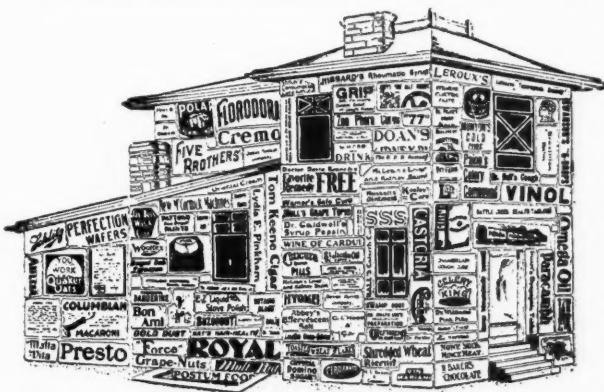
A "PORTFOLIO OF SPECIMENS" from Barnes-Crosby Company, New York, contains a number of designs showing various styles of color-work—covers and show-cards in three printings giving brilliant effects; duographs, showing photographic reproductions with delicate tints; half-tones with tint plates, for foliage—and other classes of engraving and printing make a comprehensive collection of artistic printings that will prove valuable and acceptable to all who have occasion to use such adjuncts to illustrative work.

THE current issue of *Modern Methods*, issued monthly by the *Operative Miller*, Chicago, is a very handsome specimen of letterpress printing in colors—not brilliant or glaring colors, but subdued shades of color and silver. The title-page is a most artistic creation, very pleasing in design and effective in appearance. The front cover is a beautiful piece of decorative work in two shades of green and black on green stock. There is no doubt that artists are in control of the work turned out by this office.

THE catalogue of the Pioneer Business School, St. Paul, Minnesota, arranged and printed by Randall Printing Company, St. Paul, with engravings by Bureau of Engraving, Minneapolis, is a pamphlet of forty-eight pages and cover, freely illustrated with half-tone views and portraits, printed on highly calendered stock. The composition and make-up are good, and presswork is excellent. The cover is a handsome decorative design printed in three colors. This work reflects great credit on all concerned in its production.

THE *Daily Free Press*, Easton, Pennsylvania, sends a small package of printing, which is gotten up in tasteful style. The "Carrier's New Year's Greeting" is more attractive from a mechanical than a literary point of view, but as there was the "devil to pay" for its production this is not to be much wondered at. A small calendar, with half-tone illustration, "Evenings at Home," is a neat piece of printing. The prospectus of the Black Hills Cement and Brick Company is a very attractive work in black and red. Taken all together the contents of this package is creditable in workmanship in both composition and presswork.

An ingenious idea is offered by the Muncie (Ind.) *Star* in a booklet they have in preparation, a reproduction from one of the illustrations in



"THE HOUSE THE 'STAR' BUILT."

which is here shown. "The House the *Star* Built" is made up from clippings from the various advertisements it has been running. The idea was conceived and executed by Mr. G. A. McClellan, the general manager.

E. E. CHURCH and Ollie Morton are young men who have been at the printing business about four years, are now in the office of the *Pruning Knife*, Maywood, Missouri, and submit samples of their job-work for criticism. While they have probably done the best with the material at their command, there is much room for improvement, both in design and execution. The specimens of letter-heads, cards, etc., are not very artistic in design, and are woefully lacking in finish, the rule joints and corners showing great gaps instead of being continuous lines. Make-ready and presswork are very poor. Try again, and send some other specimens.

GALL'S "Glimpses of Adelaide and South Australia" is a pamphlet of forty-eight pages, 6½ by 12 inches in size, showing eighty "viewlets" of this enterprising town and colony in half-tone reproductions. They are printed on fine enameled stock and the quality of the engravings is

markedly good. The presswork is excellent, the plates having been treated in an artistic manner. The work is illustrated by Ernest Gall, and printed and published by Hussey & Gillingham, Adelaide. The views comprise interiors and exteriors of public buildings, landscapes, street scenes, and groups of interest relative to South Australian life. It is an interesting and valuable souvenir.

THE Meyer-Rotier Printing Company, Milwaukee, Wisconsin, has just printed a wine-list for the Deutscher Club, of that city, which is an exquisite piece of letterpress printing. It consists of twenty-four pages, 5¾ by 9 inches, on heavy ledger stock, the list being printed in black, with one-point rules in red, surrounded by a two-point rule border in gray. The list is indexed, the names of the various drinks being printed in red. A projecting square cover of black stock, the name in white ink, and a three-color half-tone pasted on, surrounded by gold-embossed border forming a frame to the picture, is tied on with maroon-colored floss silk, giving a rich finish to the work.

MR. FRANK J. BRAMHALL has resigned the position of advertising manager of the Michigan Central Railroad to accept a similar position with the Southern Pacific Company at San Francisco, and the occasion is one for special comment, for Mr. Bramhall's nearly twenty years of service covers the period of practical and effective railroad advertising in this country. Mr. Bramhall, who is a native of Albany, New York, was bred to the law and served creditably in several Government positions. He has, however, always been closely connected with the press and has published books and papers of merit—historical, biographical and descriptive. When Mr. O. W. Ruggles came to the head of the passenger department of the Michigan Central he recognized the fact that railroad advertising was a science and should not be the incidental work of a minor clerk. His selection of Mr. Bramhall to organize and conduct a regular advertising department was a new departure and has been abundantly justified by results. Other railroads had to come up to the new standard, and it is not too much to say that the present forceful, attractive and effective railroad advertising of the country is largely due to Mr. Bramhall's initiative and the example of the Michigan Central, which has always kept to the front and is known the world over as "The Niagara Falls Route." We understand that Mr. Bramhall's change of residence is due largely to climatic considerations. His associates have testified to their regret and esteem, in which many others connected with the railroad service, the printing business and the book trade, heartily join with good wishes for his future. He will be succeeded by his younger brother, Mr. John T. Bramhall, who has been with the Monon Route for seven years in a similar capacity.

A NEAT and diminutive bag of pemmican, the staple article of the trapper's diet, is the Christmas gift sent out by the *Free Press*, Winnipeg, Manitoba. The specimen is accompanied by an exceedingly well-printed booklet on deckle-edge machine-made paper of fine, soft texture, entitled, "Pemmican made at Fort McPherson, a Hudson's Bay Company's Post, Sixty-five Miles Within the Arctic Circle and Two Thousand Nine Hundred and Seventy-eight Miles Northwest of Winnipeg." The book gives an interesting account of the uses, manufacture and modes of cooking pemmican. The fastening of undressed deer-hide gives the book a peculiar interest in the association of the printing-office with the primitive ways of the far north.

THE holiday number of *Paradise of the Pacific* is a handsome production of eighty-four pages, 9 by 12 inches in size, printed on heavy calendered paper. The paper is published at Honolulu, Hawaiian Islands, by William M. Langton, and is an exclusively Hawaiian production, the typography, presswork and binding having been done in his own office—the engravings only having been made mostly by the Mansard-Collier Company, Los Angeles, California. Composition and make-up of this issue are very good, and the presswork is deserving of praise. Advertisements are well displayed, and being printed in red and black, are very attractive. Mr. Langton is to be congratulated on his enterprise in putting forth such an expensive and interesting paper.

THE members of the New York *Herald* chapel sent THE INLAND PRINTER chapel, as well as friends in the craft in other offices, a very handsome New Year's card 13½ by 17 inches in size, and printed in eight colors. The design is the work of a committee composed of John Trusty Holden, chairman, and E. P. Himes, James J. Johnson, C. L. Mitchell and Louis Laufer. It has for a base one of the arches in the front of the *Herald* building, with "Big Six's" emblem in a wreath of laurel at the keystone and the membership roll of the chapel on panels on the columns at the sides. A reproduction of a page of the *Herald* fills the space under the arch, and an ellipse bearing the address of the recipient is in the center of the page, while typical figures of printers occupy the four corners. The great seal of the *Herald* is in the space over the page



FRANK J. BRAMHALL.

and under the arch. A final touch is given by some excellent verses of greeting at the foot of the card, written by Mr. Holden. The plates were made by the *Herald* art department, and the presswork and composition were all done by members of the chapel. The card presents an excellent example of what can be done by newspaper men in a field which has always been claimed by the high-class job hand as particularly his own.

"I-DIDS FROM THEN 'TILL NOW" is a collection of specimens of job printing by George H. Betts, New Rochelle, New York, preserved by him from 1891 to 1902, and mounted in a scrap-book. They are interesting, as showing the various styles of typography that were considered the correct thing during the various moods of users of printing during the past decade. There is the rule-and-border ornamentation, the plain type display, masses of border printed in color, etc., on business cards, programs, circulars, dodgers and booklets. The designing is artistic throughout, and the execution shows that unusual care has been bestowed upon every piece of work preserved. It is a collection of which Mr. Betts may well feel proud, and to which he can turn with pleasure. The lettering on the front cover-page is handwork, illuminated in colors and gold, and is done in a most artistic and attractive manner.

CALENDARS have been received from the following firms: F. W. Baltes & Co., Portland, Ore.; O. B. Stanton & Co., Toronto, Can.; The

the cover, two maps in colors, full-page illustrations in color and vignetted half-tones in two printings are its principal features. It is a book worthy of the line and the train, and one which travelers will appreciate.

THE car cards of the New Jersey Central Railway, with Father Knickerbocker handing a train of cars to a typical Philadelphian, is good advertising. A yellow tint, black lettering, proper use of white and red, all combined to make it eminently successful.

THE Queen & Crescent Route's folder, with outside pages in red, black and green, always attracts attention, even when put with many folders of other lines. The through car service to Florida, advantages of travel by this line, electric block signals, and numbers of other vital points are touched upon in a concise and readable way.

THE Michigan Central Railroad, "The Niagara Falls Route," uses a book folder, wire-stitched and then folded once to size of a standard folder. This plan makes the handling much more convenient than where the other make-up is adopted. Colorado, California, Arizona and the West are particularly dwelt upon at this season. The cover is of yellow stock, in black and red ink, the inside in the same colors on white paper.

"WINTER Homes in a Summer Land" is the title of a booklet issued by the Southern Railway. In shape it is like a folder, with map in center opening. A view in the Sapphire country and in Florida form



NEW YEAR'S GREETINGS TO FRANK HOLME, INCORPORATED.

*Evening Star*, Washington, D. C.; Robert Raw & Co., Hamilton, Can.; Hancock (Mich.) *Evening Journal*; Stone Printing & Manufacturing Co., Roanoke, Va.; J. C. Blair Company, Huntingdon, Pa.; The Beacon Press, Boston, Mass.; Dando Printing & Publishing Co., Philadelphia, Pa.; Forman-Bassett-Hatch Company, Cleveland, Ohio; K. U. K. Hof-Schrifgiesserei, Poppelbaum, Wein; Rufino Banegas, Tegucigalpa, Honduras, Central America; George H. Buchanan & Co., Philadelphia; Thomas & Evans, Baltimore, Md.; Crescent Printing Company, Trenton, N. J.; Standard Printing Company, Providence, R. I.; Curtiss-Way Company, Meridan, Conn.; American Label Manufacturing Company, New York; Detroit Paper Company, Detroit, Mich.; Faithorn Printing Company, Chicago, calendar for W. H. Hutchinson & Son; Wright & Joys Co., Milwaukee, Wis.; Dewey-Davis Printing Company, Jamestown, N. Y.

#### RAILROAD LITERATURE.

The Lehigh Valley Railroad has issued a steel-engraved calendar of convenient size for hanging near the business desk. The calendar proper is printed in clear, bold type easily legible at several yards' distance.

THE Chicago & Alton Railway has distributed its 1903 calendar—a map at top and calendar pad below—all in blue. The white figures are plain and readable, making the advertisement worthy of a place on the walls of any office.

THE "Big Four Route" calendar has its well-known trade-mark at top, with large pad of yellow at bottom. Many will find this calendar useful though not as elaborate as some fancy-picture calendars that have been put out for 1903.

THE Rock Island System has perhaps called attention to its new "Golden State Limited" as extensively as other lines running overland trains to California have advertised their trains. One of its methods has been the use of pamphlets. An elaborate work in this line is the one credited to Henry P. Phelps, as author. A strong design in colors for

the cover pictures, and the inside is embellished with numbers of Southern views which ought to allure people of the North to the many delightful resorts on the Southern Railway. A list of hotels in Alabama, Florida, Georgia, North and South Carolina, and other States reached by the road, make the booklet especially valuable. The regular book timetable of the line with its standard buff cover is familiar to all, and gives all the information needed by those going South.

#### OSWALD—BOSCHE.

THE INLAND PRINTER is in receipt of the following announcement: "Mr. and Mrs. John Henry Bosche request the honor of your presence at the marriage of their daughter, Clara Marie, to Mr. John Clyde Oswald, on Wednesday, January twenty-eight, at high noon, New Bremen. At home, after February eighteenth, 620 Carlton avenue, Brooklyn, N. Y." THE INLAND PRINTER extends its most cordial congratulations and good wishes to the young people. Mr. Oswald, as an old-time attaché of THE INLAND PRINTER and of recent years proprietor and editor of the *American Printer*, has a wide circle of friends who will rejoice to learn of his good fortune.

SCARFF & O'CONNOR CO., printers' supplies, Dallas, Texas, issued an interesting New Year's card designed by the office force, and on that account it has many interesting marks of originality.

## OUR FEBRUARY COVER.

Those fortunate enough to possess the productions of the "Banderlog Press" of Frank Holme, or who are interested at all in the work of this talented artist, will be pleased to examine the cover of the current issue of THE INLAND PRINTER. Mr. Holme, who is at present in Phoenix, Arizona, not only made the design but actually cut the blocks with the

Appreciative New Year's greetings by Messrs. Morgan, Schmedtgen, Powers, Von Hofsten and Brots, artists on the Chicago *Record-Herald*, were sent Mr. Holme at Phoenix on January 1. Three of these are here reproduced. A "round robin," on brown paper, in pencil, pen, wash, color and other mediums, by his old associates in the art department of the Chicago *Daily News*, was also mailed him at the same time. This is shown in half-tone as well as the limitations of



ROUND ROBIN SENT TO FRANK HOLME, INCORPORATED.

crude tools at his command, the material used being the ordinary poster engravers' basswood.

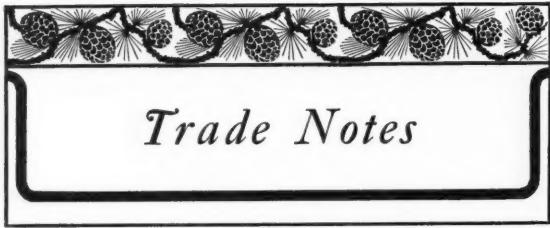
THE INLAND PRINTER endeavors to present original and effective designs for covers, not only with a view of showing new papers, but the effects to be produced by use of various inks; and in this instance believes its attempt particularly happy.

Copies of the limited editions of "Swanson, Able Seaman," and "Where Is Ray Brown?" designed, engraved and printed by Mr. Holme at the "Banderlog Press," in Asheville, North Carolina, are highly prized by the many admirers of his genius.

processwork would permit. The artists signing the document were: L. D. Bradley, Charles F. Batchelder (C. F. B.), Raymond Garman (Gar.), John Liles (Lil.), George Frink, Reinhold Palenske (Pal.), Charles Tanner, Harry Hirschfeld (Zing.), William Molt and Thomas A. O'Shaughnessy (O'Shau.).

It is undoubtedly gratifying to Mr. Holme to feel that he is not entirely isolated from his old-time friends on account of distance, and that they should thus remember him at a season when greetings are exchanged by kindred spirits.

The "Poker Rubaiyat" will soon be distributed.



## Trade Notes

IN Jamestown, New York, the Master Printers have organized and elected E. B. Dewey, of the Dewey-Davis Printing Company, as president.

V. P. NASH, formerly with Rosenow & Co., Chicago, has bought an interest in the Dearborn Engraving Company, 300 Dearborn street, that city.

CHARLES J. SCHULTZ, printer and publisher, of Newark, New Jersey, has moved his plant into new and well-equipped premises, at 234 Orange street, below Nesbit.

MR. E. W. CURRIER, a designer of San Francisco, has produced a striking Chinese calendar showing the Chinese boys at play. The predominant color, of course, is red.

W. L. SMITH has resigned as superintendent of the Central Printing & Engraving Company, Rochester, New York, to become assistant manager of the Griffith-Stillings Press, Boston.

THE name of the Dresskell-Jupp Paper Company, Detroit, Michigan, was changed to the Detroit Paper Company on December 31 to more thoroughly identify the house with the city in which it is located.

JOSEPH E. SMYTH has recently placed one of the Martini book-sewing machines in the Government Printing-office at Washington, and reports that the manufacture of the machine will soon be begun in Chicago.

HARMEGNIES & HOWELL, printers, Chicago, have removed their plant from 302 Dearborn street to 76 to 82 Sherman street, where they have larger and more convenient quarters. The business of the firm has been growing rapidly and this is the third move made in five years.

THE Joseph Dixon Crucible Company, Jersey City, New Jersey, sent THE INLAND PRINTER a sample of Dixon's No. 365 soft lumber pencil. It is well adapted for marking overlays. Messrs. Dixon authorized THE INLAND PRINTER to say that they will send a sample of the pencil to any printer who would like to test it.

THE Master Printers, of Auburn, New York, have organized with a membership including every job-office in the city. J. H. Ramaley, secretary of the Buffalo Typothete, was present by invitation at their meeting and assisted them in drafting their plans and organizing. They hope to do something toward bettering conditions in the trade of Auburn.

THE newspaper, printing, lithographing, binding and stationery business of the Fremont (Neb.) Tribune has been incorporated under the name of Hammond Printing Company, with a capital of \$100,000. The officers are: Ross L. Hammond, president; Frank Hammond, vice-president and manager; Ray W. Hammond, secretary and treasurer.

CH. LORILLEUX & CIE, manufacturers of printing-inks, Paris, have issued their annual calendar in its usual ornate style. It is regrettable that the company has not devised a more substantial way of mailing this annual souvenir, as it arrived in this country so badly mutilated that it is only a casual instead of a daily reminder of the firm's courtesy.

MR. E. E. CLARK, who has been with the Whiting Paper Company for the past twelve years, has gone into business for himself in the engraving and stationery line under the name of Clark & Co., at 78 State street, Chicago, telephone Central

2564. His associates in the Whiting Paper Company presented him with a handsome solid gold watch as a souvenir of a long and pleasant business connection, and as a memorial of their good wishes for his future happiness and prosperity.

THE printing and publishing business formerly conducted by Osmond L. Barringer, Charlotte, North Carolina, has been incorporated as the Osmond L. Barringer Company, with Mr. Barringer as president and R. L. Bouis as manager. Mr. Bouis has been for the past three years the southern representative of the American Type Founders Company. The firm will manufacture stationery and loose-leaf systems in addition to its regular printing business.

AUSTIN A. KELLY, representing the Ault & Wiborg Co. in Indiana, Ohio and their southern territory, has been called to Chicago to supersede Frank Drake, who has resigned to go into business for himself. Mr. Kelly was at one time with the Buffalo Printing Ink Works, and takes hold of the Chicago field with an experience of seven years in the ink business. His promotion is in line with the policy of the house of moving its own men along when there is chance for advancement. He will make an able assistant for W. H. Armstrong, the Chicago manager.

THE INLAND PRINTER acknowledges with thanks the receipt of a complimentary ticket to the annual banquet of the Connecticut Typothete, held at the Tontine Hotel, New Haven, Connecticut, Friday evening, January 16. Following is a list of the speakers: Morgan G. Bulkley, ex-Governor, Hartford, Conn.; Edward Stern, Philadelphia, Pa.; James Logan, New Haven, Conn.; Rev. Anson P. Stokes, Jr., Yale University; I. H. Blanchard, New York city; Thomas Todd, Boston, Mass.; Col. N. G. Osborn, New Haven, Conn.; Rev. Henry Baker, D. D., New Haven, Conn.

GOLDING & CO's western branch, formerly at 167-169 Fifth avenue, Chicago, has been moved to 407 Dearborn street, in the Donohue & Henneberry building. The new storeroom is on the ground floor and is in the center of the printing district of the city. The stock has been enlarged and the display of Golding machinery and supplies is most complete. The new room has been used to good advantage and Mr. Packard, the new local manager, has infused a genuine enthusiasm into the place. There is every reason to believe that the new move will do much to assist the sale of Golding's specialties besides offering the Chicago printers an opportunity to receive a more efficient service.

### PARAFFIN A SUBSTITUTE FOR PLASTER OF PARIS.

A correspondent writes to THE INLAND PRINTER: "If you have not already published this, it may be of interest to printers to know that paraffin makes an excellent substitute for plaster paris, wet paper, etc., for filling odd spaces in a form. Your correspondent saw a diamond-shaped form enclosed in brass rule, in which all the angles at ends of lines were filled with paraffin drippings from a candle. The form had run twice a week for two years, but still held in good shape. The paraffin quads had not attached to their surroundings, but instead were loose. They had, however, retained their shape and were sufficiently firm."

### MARK TWAIN BEQUEATHS HIS SKULL.

Stirred by Gabriele D'Annunzio's good example, Mark Twain announces that he is giving his skull to Cornell University, where it can be studied for the enlightenment of future generations. "I am getting pretty old," said Mr. Clemens, speaking on this subject, "and shall probably not need the skull after next Christmas, I dunno. But if I should, I will pay rent." He modestly declined to state what rental he thought a skull like his ought to bring in the open literary market.



## Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

**Nº 12345** "NUMBER WHILE YOU PRINT."—A booklet containing some valuable suggestions FAC SIMILE IMPRESSION. and just issued will be forwarded upon request by The Bates Machine Company, 346 Broadway, New York. Note ad. on another page.

### THE GOLDEN HINDE.

One of the recent hand-made-limited-edition publications, which is fairly striking in its originality, is the *Golden Hinde*, published at Cortemadera, California. Later numbers of this are printed in the American Type Founders Company's Roycroft series, and this design harmonizes well with the unique characteristics of the *Golden Hinde*, which is printed on hand-made paper, and hand-sewed with silk.

### DEPARTMENT OF CRITICISM MOST HELPFUL.

Every printer meets difficulties which so perplex that he is glad of friendly criticism. All members of The Practical Colorist Correspondence Course have full benefit of its department of criticism, simply by paying return postage. As this assistance is confidential it is being freely used, and to great advantage. You have long felt the need of this technical training, why not take it now? It will insure a larger income. Improve these winter evenings. Write The Owl Press, Burlington, Vermont.

### ENGRAVERS OLD ENGLISH SERIES.

Of all the distinctive type-designs originated by the American Type Founders Company within recent months, the Engravers Old English series is on many accounts one of the most attractive. There is a sketchy style about this design which gives it an individuality entirely distinct from other faces of this general class, and by the addition of larger sizes, its usefulness has been greatly extended, adapting it to a still wider range of typography. For catalogue and cover work, these larger sizes will immediately find favor with printers who are seeking to impart originality and a certain engraved effect to their work. We are showing in this issue specimens of the complete series, from 6 to 72 point.

### HOPKINS STEREOTYPING APPARATUS.

There have been many inquiries from publishers concerning the Hopkins Stereotyping Apparatus. The manufacturers, the F. Wesel Manufacturing Company, of New York and Chicago, report that the first machine completed has, after thorough tests, proved to be very successful, and will shortly be put in operation on the Brooklyn *Eagle*. It is a single-box machine, but the proprietors of the *Eagle* have ordered a three-box apparatus. The machine casts any number of duplicate plates after once setting the matrix. It delivers the plates to the finishing block at the rate of from two to three

per minute from each box. Machines will be built with one, two or three boxes attached to one melting-pot. It is claimed that with this machine a newspaper can hold three forms open for starters, and close all at once, and produce eight casts from each matrix inside of four minutes. In case of accident to one box the other boxes are not affected in any wise. No machinist is required, as the apparatus is handled as easily as any ordinary casting-box.

### MILLS' PERFECTION GUIDE.

It is a double spring clamp adjustable gauge pin, which possesses all the desirable qualities for convenience and accuracy in making quick and perfect register. It is easily inserted in the tympan sheet, which it clasps firmly, allowing a half-inch scope for adjustment, and is held at any point without depending upon insertion points for stability. The insertion points are an additional safeguard to prevent sheets from slipping under. An important feature is the depressible tongue, that prevents sheets from sagging and insures perfect register.

The price, 25 cents per set, is much cheaper than the high-priced gauge pins on the market and a trial will convince of their superiority.

If your dealer does not handle them, they will be sent prepaid for the price, 25 cents per set, in the United States or Canada. Bauman & Mills, manufacturers, Dayton, Kentucky.



### SHERIDAN'S NEW MODEL.

A recent issue of the *Allied Printing Trades Journal*, Chicago, calls attention to Sheridan's "New Model" cutter in very pronounced terms. Among other things it says: "The cutter exemplifies the wonderful and rapid improvement in paper-cutting machinery, and is proof that the old reliable house of 'Sheridan' has kept not only abreast of the age, but well in the lead with its high-grade machinery. The features that most interest the trade are its enormous clamping power, its smooth, easy, rotary motion, which makes the cutter practically noiseless, and the great speed at which it can be operated. It is equipped with a positively automatic clamp and friction clutch, which permits the running of the machine at the maximum speed. The simple adjustment of the friction-clutch, which is arranged with mechanical devices, makes it practically impossible for the knife to descend and make a second cut, if proper attention is given the machine by the operator. We unhesitatingly recommend the 'New Model' to prospective purchasers of a paper-cutting machine. As the proof of the pudding lies in the eating, it is well to remember that the actual merits of machinery can best be demonstrated by a practical trial. In this instance a trial will convince the most skeptical that Sheridan's 'New Model' will meet all the requirements a paper-cutter may develop. To see it is to admire it; to try it is to buy it."

### NEW SELLING AGENCY FOR THE LANSTON.

THE INLAND PRINTER is enabled to make the interesting announcement that hereafter Messrs. Henry A. Wise Wood and Paul Nathan will act as the only selling agents in the United States and Canada of the Lanston Monotype machine. This is interesting news to the printing trade both on account of the growing reputation of the Monotype machine and in view of the well-known personality of the two gentlemen, who, after protracted negotiations, have consented to act as the company's agents in the sale of the machine to the public.

The Monotype, as is generally known, is not only a type-setting but a typecasting machine, though it differs from all others of the latter class, in that it casts separate type and not logotypes or "slugs." The claim is confidently made for it that it is the equal of any other machine in the speed and

facility with which it accomplishes straight composition, while none other can compare with it either for the speed or economy with which it produces tabulated or any similarly intricate composition, such as is usually classified as double or treble priced matter. Apart from this its main advantage seems to lie in the fact that it sets separate types and produces new type for every piece of work. "Distribution" is therefore dispensed with and a quicker and easier "make-ready," as well as a better printing surface, than in any other method of hand or machine composition are obtainable.

The merits claimed for the machine being thus obvious, the advantages the company obtains in the coöperation of Messrs. Wood and Nathan are hardly less so. Mr. Wood, the inventor of a well-known stereotyping machine, is an acknowledged expert in the mechanics of printing, while his work in other directions has been of a nature to bring him into close contact with the printers of this country and to secure for him their universally favorable opinion. Mr. Nathan has attained success as a practical printer, is the author of that very popular book, "How to Make Money in the Printing Business," and as a regular delegate to conventions of the United Typothetae has, for years, been in touch with every movement for advance in the printing business. He, therefore, knows intimately the needs of the printer, which his advanced technical knowledge will enable him to forestall.

### WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

### BOOKS.

A CARD INDEX SYSTEM as applied to printing-office management; simple, accurate and decidedly labor-saving; determining cost of production a simple problem; our new book, "Starting a Printing Office," gives full explanation; 92 pages, postpaid, \$1.50. JACKSON PRINT SHOP, Waterbury, Conn.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall Place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING, By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 $\frac{1}{2}$  by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

**Steel Die and Copperplate Work**  
impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER, 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms and shows, in addition to the usual diagrams, the folds of the sheet for each form with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1. THE INLAND PRINTER COMPANY.

LAST CHANCE — PRINTERS' CYCLOPEDIA — A book of recipes of inks, varnishes, rollers, padding compositions, driers, ink reducers, tables, etc.; 15 cents. A. PEMBERTON, 491 Clinton st., Buffalo, N. Y.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochran. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7 $\frac{1}{2}$  by 9 $\frac{1}{2}$  inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. Revised edition. \$2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSED — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the *Century* and *Standard* Dictionaries, and editor "Proofroom Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth \$1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochran. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art. 8 $\frac{1}{2}$  by 10 $\frac{1}{2}$  inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price \$10 (reduced from \$15). THE INLAND PRINTER COMPANY.

THE INSPECTOR AND TROUBLE MAN — A little volume of dialogue between the telephone "trouble man" and his assistant, relative to the difficulties arising in a telephone exchange and how they were overcome. A valuable and instructive book for those interested in telephone matters. 106 pages, \$1. THE INLAND PRINTER COMPANY, Chicago.

Our new Trade Catalogue, just issued, contains

**THE AMERICAN EMBOSsing CO.**  
7 Lock Street, BUFFALO, N. Y.

## BOOKS.

**THE RUBAIYAT OF MIRZA-MEM'N** — Published by Henry Olen-dorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khay-yam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7½ by 9¾. Art vellum cloth, combination white and purple or full purple, \$1.50; édition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

**THEORY OF OVERLAYS**, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form, 10 cents. THE INLAND PRINTER COMPANY.

**VEST-POCKET MANUAL OF PRINTING** — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

\$10.50 will buy Volumes 4, 14, 27 THE INLAND PRINTER, 3 bound, rest unbound. INDEX PUBLISHING CO., Winfield Junction, N. Y.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**COMPLETE PRINTING PLANT**, good location in Denver, cheap rent and steam heat, \$700. W. L. ALLEN, Box 1591, Denver, Colo.

**EXPERIENCED MAN**, manager preferred, can, if hustler, find good investment in old-established printing and binding plant at Denver. F 124.

**FOR SALE** — At a bargain, at Seattle, a first-class printing plant and bindery, clearing from \$350 to \$450 per month; poor health of owner reason for selling. Those that mean business, address P. B., Box 1141, Seattle, Wash.

**FOR SALE CHEAP** — Weekly paper and job office in good southern California city; will net \$175 per month. F 138.

**FOR SALE — DALLAS, TEXAS** — Business doing \$13,000 annually; established 15 years; fine climate, growing city. Particulars address F 150.

**FOR SALE** — Democratic newspaper in Wisconsin city of 2,800; well equipped; good legal and political patronage; must be sold for cash; write for particulars. F 199.

**FOR SALE** — Half-interest in first-class specialty printing business, well-established, paying business; good reasons for selling. F 171.

**FOR SALE** — Job office, Los Angeles, nets \$150 month; \$1,500 cash; going out business; good proposition; city growing fast. F 114.

**FOR SALE** — Printing plant and weekly newspaper in country town, Massachusetts; population 6,000; circulation 1,500; jobwork last year \$3,500; owners now engaged in other business; will sell entire at very low figure or a two-thirds interest to party who will take management. A. B. C., Box 178, Boston, Mass.

**FOR SALE** — San Francisco printing business, 2 presses, cutter, motor, At type, etc.; splendid location, first-class business; cost nearly \$2,000; must sell; send for inventory to WILLIAM E. LOY, 531 Commercial st., San Francisco.

**GOOD JOB MAN** with \$300 cash can get control of paying business, Upper Ohio Valley. F 63.

**GOOD JOB PRINTER** with newspaper outfit for country paper and jobwork can find good location and partner by addressing F 149.

**JOB OFFICE AND RUBBER STAMP WORKS** in good Illinois manufacturing city; 2 presses, 150 job fonts; low expenses; \$1,150. F 104.

**OPPORTUNITY OF A LIFETIME** — \$1,500 will buy an established job-printing business in prosperous and progressive city of 20,000; practically new in every respect; not an objectionable feature to be considered. L. F. DOERTY, Findlay, Ohio.

**RELIABLE JOB PRINTER** with \$600 can secure half interest in an established office in Spokane, Wash.; well located, doing nice business. Address J. R. LAW, Under Postoffice, Spokane, Wash.

**WANTED** — A first-class commercial artist to buy a half interest in an engraving establishment doing a business of \$2,000 a month; must be able to furnish references as to character, and proofs of ability. F 205.

**WANTED** — Competent man with or without capital for management of trade journal. F 175.

**WANTED** — Reliable concerns in large cities to handle type, brass rule, leads, slugs, metal furniture, spaces, quads, metering machines and various printing material manufactured by H. C. HANSEN, Typefounder, 190-192 Congress st., Boston, Mass. Established 1872.

**WE WILL LEASE** to practical printer (with privilege of buying) our job-printing department; fine opening; we have been established in Chicago for 10 years. I 171.

\$1,500 buys well-equipped, paying job office in Los Angeles; exceptional opportunity. ARTHUR F. CLARKE, Newspaper Broker, Riverside, Cal.

\$2,000 stock in Linotype typesetting plant in large Eastern city for sale; pays over fifteen per cent dividends; purchaser should be printer or machinist and work at plant. F 173.

## FOR SALE.

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**BARGAIN** in 10-point type at 17 cents lb., printed from only once, fully sorted; also some 11, 9, 8 and 6 point; write for samples. CENTRAL TYPE CASTING CO., 148 Chambers st., New York.

**BEFORE PURCHASING** cylinder, job presses, folding machines, paper cutters, type, material, send for list. PRESTON, 167 Oliver, Boston.

**BOOKBINDING MACHINERY** bought, sold and exchanged; correspondence solicited. HENRY C. ISAACS, 10 and 12 Bleeker st., New York.

**FOR SALE** — No. 2 Campbell Litho press; will print 28 by 42; in first-class condition; also hand press, size of bed 25 by 32; write for particulars. MILLER-FLAVEN PRINTING CO., St. Louis, Mo.

**FOR SALE** — One-half working interest in well-paying job-printing business in town of 10,000; only two offices in town; cash only; \$1,200 required; a snap for a young hustler. F. J. PAPENHAGEN, Defiance, Ohio.

**FOR SALE** — One 36-inch Piper ruling machine, power attachments and lay-boy, in first-class order; 1 Seybold self-balanced platen standing press; 1 Morrison "C" wire stitcher, ½-inch capacity, steam power. For prices and particulars address GANE BROS. & CO., 312-314 Locust st., St. Louis, Mo.

**FOR SALE** — Two Empire typesetting machines (8 and 10 point), complete with cases and distributors; cheap for cash, or on liberal terms. Address EMPIRE, Postoffice Box 1454, New York city.

**FOR SALE** — 32 by 46 Cranston drum press, T. D., W., rack-and-screw distribution; 27½ by 42 Hoe drum press, gripper delivery, air springs, box frames; routing machine; 32-inch Modern shear cutter; 13 by 19 Universal press; 10 by 15 Perfected Prouty; 30-inch Leader lever paper-cutter; 28-inch Sanborn power cutter. STEVENS TYPE & PRESS CO., 148 High st., Boston, Mass.

**FOR SALE CHEAP**, if taken at once, hand ruling machine and board cutter. NEBRASKA NEWSPAPER UNION, York, Neb.

**HOE STOP-CYLINDER PRESS**, bed 36½ by 52, 6-form rollers, splendid distribution; other styles cylinder presses; will trade part payment. PRESTON, 167 Oliver, Boston.

**IF IN WANT OF** first-class secondhand paper-cutters, address J. M. IVES, AGT., 321 Dearborn st., Chicago.

**POTTER TWO-REVOLUTION**, bed 42 by 60, 4-roller, splendid condition guaranteed; will trade in part payment. PRESTON, 167 Oliver, Boston.

**SIMPLEX FOR SALE**, used 18 months, perfect condition, brevier newspaper; cash or installment; reason for selling — unsatisfactory power. JOURNAL, Rock Hill, S. C.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**ANY ONE PERMANENTLY CONNECTED** with a newspaper in any town or city of less than 10,000 inhabitants can make good money, in addition to his salary, by co-operating with us; no canvassing or work or expense of any kind; we simply want your influence; all you will have to do is to explain our proposition to a few people who will call on you; your regular work will not be interfered with in any way; from \$5 to \$25 a week can be easily made; a very unusual and strictly gilt-edged opportunity for one enterprising printer in each town; particulars for stamp; state what position you hold. ROOM 608, Lippincott bldg., Philadelphia.

**JOB PRESS FOREMAN** wanted in Philadelphia; must be first-class pressman and manager; state wages and reference. F 120.

**PROOFREADER WANTED** — A young woman who has had several years' experience at a printer; must be exceptionally accurate and also rapid; good health indispensable; a permanent and attractive position in pleasant office; executive ability needed. CRIST, SCOTT & PARSHALL, Cooperstown, N. Y.

**WANTED** — A first-class artist for process engraving house; steady position, good salary guaranteed; send samples with salary desired with the first letter; we will return all samples submitted. BUCHER ENGRAVING CO., Columbus, Ohio.

**WANTED** — A first-class, up-to-date, thoroughly reliable job printer to take charge of small union job office and bookbindery, in a California city of 20,000 inhabitants; references and full particulars required. F 186.

**WANTED** — An all-round printer for country office; must be reliable and temperate; out-of-city wages; permanent position for the right man. BERLIN PUBLISHING CO., Berlin, Pa.

**WANTED** — An experienced, skilled specialty salesman for counter check books and autographic registers; state salary and give references. F 127.

**WANTED** — Artist, used to fine magazine illustrations; also one used to mechanical wash and lettering. L 188.

**WANTED** — Bindery superintendent; capable man to handle the office end of bindery department in an establishment doing county, bank and commercial work; must be a man of exemplary and systematic habits and executive ability; must have a thorough knowledge of the business, able to direct the foreman and to figure and sell the bindery product at a profit. F 202.

**WANTED** — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address F 178, sending samples of work, and state where employed, married or single, and wages expected.

## THE INLAND PRINTER

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**WANTED** — Good cylinder job pressman to work in town of 50,000; union scale \$15, will pay \$16. Address "G," Room 69, 84 Adams st., Chicago.

**WANTED** — Half-tone photographer, a half-tone etcher, a line etcher and finisher; must be used to high-grade work. F 188.

**WANTED** — Justifier for Simplex machine; union; \$12 per week; state experience. THE EVENING DISPATCH, Wilmington, N. C.

**WANTED** — Strictly first-class salesman on high-grade catalogue work. GRIFFITH-STILLINGS PRESS, Boston, Mass.

## SITUATIONS WANTED.

**ARE YOU IN NEED OF ANY CLASS OF EMPLOYEES IN YOUR BUSINESS?** — The Inland Printer is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen, write to The Inland Printer Company, 212 Monroe street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

**A FIRST-CLASS STEREOTYPER** would take a position as foreman in the West; understands business thoroughly. F 155.

**A GOOD RELIABLE STEREOTYPER** wants steady position on morning paper. F 58.

**A PRESSMAN** of 20 years' experience, journeyman and foreman, in several first-class shops, who knows how to obtain maximum results at lowest expense, desires position as foreman. F 187.

**A SHEET STOCK MAN AND PAPER CUTTER** desires a position in charge of stockroom in bindery or printing-office; 18 years' experience; understands folding, gathering, care of white stock before and after printing; first-class references. F 159.

**A CYLINDER PRESSMAN** wants situation in Northern city, 40,000 population. F 148.

**AN EXPERIENCED lady proofreader** desires change; book or magazine work preferred; reference. FRANCES GOODWIN, Franklin Square House, Boston, Mass.

**AN EXPERIENCED LINOTYPE MACHINIST** desires permanent day position, either book or news; high-grade work preferred. F 134.

**ARTIST** desires position in job office, engraving house or in minor capacity on small publication; small, probationary salary accepted. F 123.

**BLANK-BOOK FINISHER, FORWARDER AND RULER**, up to date in all branches, sober, reliable, married man, 18 years' experience as foreman, and knows how to secure best results, has thorough knowledge of the bindery, desires change March 1, or earlier (Chicago preferred). F 185.

**BY AN ALL-ROUND**, union job printer; strictly sober, industrious and reliable. Give full particulars in first letter. F 203.

**CALENDAR SALESMAN** in Eastern territory, with exceptionally large line of customers, desires to make change; 8 years with present firm, but higher grade of work is desired. I 107.

**EXCELLENT EDITORIAL WRITER AND PROOFREADER**, cultured, steady, wants position in editorial or printing office on Pacific coast; salary moderate. F 194.

**FIRST-CLASS WEB PRESSMAN**, magazine, newspaper, black and color work. F 144.

**FOREMAN** and doing all buying and estimating in large job office seeks change; At references; union. F 112.

**FOREMAN**, with experience and ability necessary to manage composing-room and pressroom successfully, take charge of either or both, full knowledge of Linotype and Monotype machines; can estimate; South preferred. F 191.

**FOREMAN MACHINIST (LINOTYPE)** — Evening daily, 1 to 3 machines; 20 years a printer, 10 years a machinist; union, gild-edge references. F 130.

**GOOD JOB COMPOSITOR** wants situation in city shop; West preferred; some experience at stonework; sober, union. F 145.

**JOB COMPOSITOR** wishes position where up-to-date work is required; union; 11 years' experience; references furnished. F 53.

**LINOTYPE MACHINIST** — At or book or news, best references, union. Address DOWNS, 1215 Belmont ave., Philadelphia, Pa.

**LINOTYPE MACHINIST** desires situation, book or news; competent and reliable, married, union; best references. F 180.

**LINOTYPE MACHINIST**, 7 years' experience, will be open for engagement in 1903. C. G., Station E., San Francisco, Cal.

**LINOTYPE MACHINIST**, first-class, at present employed, desires a change; union and sober. F 79.

**LINOTYPE-MACHINIST** — First-class, best references. E. SACK, 105 West Broad st., Savannah, Ga.

**LINOTYPE MACHINIST**, first-class man, best of references. B., 75 Truxton st., Brooklyn, N. Y.

**LINOTYPE MACHINIST-OPERATOR** desires change February 1; 2 years in present situation; 7 years' experience. J 101.

**LINOTYPE MACHINIST-OPERATOR** desires position after March 1; at present running 1-machine plant; steady situation wanted; references furnished. F 154.

**LINOTYPE OPERATOR** with book and news experience, also good job compositor, can do anything about small office. F 153.

**LINOTYPE OPERATOR** — Young man, 21, desires position as operator or ad. compositor; union; any location. F 196.

**LINOTYPE OPERATOR-MACHINIST**, steady, sober, fast, understands machine thoroughly; best references; guarantees output; invest some money; day work. F 181.

**LINOTYPE OPERATOR-MACHINIST** wants day situation; 14 years' experience, married, sober, reliable; 4,500 to 8,000 hour; references, union. F 125.

**MACHINIST-OPERATOR**, 7 years, competent, rapid, accurate, union, can take charge several machines, desires day work after March 1. F 35.

**MACHINIST-OPERATOR**, 9 years machinist, 2 years operator, set 5,000, either position, desires change. F. B. TURNER, Fulton, Ky.

**MACHINIST-OPERATOR** prefers position in West or Southwest; speed of 3,000 to 3,500; understands machine thoroughly; sober, references, union. F 170.

**MACHINIST-OPERATOR**, thoroughly understands Linotype, wants chance to increase speed; can average 3,500 per hour; union, sober, reliable. F 158.

**OPERATOR** — I desire a change; for past 2 years in charge of 3 Linotypes as operator-machinist; will guarantee 6,000 nonpareil an hour; married, temperate; will go anywhere; not afraid of doing too much; good references. F 142.

**OPERATOR-MACHINIST**, 7 years' experience, 5,000 nonpareil, union, married, don't drink, wants situation in California coast town; references. J 93.

**OPERATOR-MACHINIST** desires apprenticeship to increase speed; average 3,000; graduate Inland Printer School; At machinist. F 157.

**OPERATOR-MACHINIST** — Will accept moderate salary for chance to develop speed; thoroughly understands machine; can average 3,500. F 151.

**OPPORTUNITY TO BECOME LINOTYPIST** WANTED by experienced compositor; willing to accept small wages while learning, and give consideration to foreman or person able to place me in position. F 76.

**PHOTOENGRAVER**, first-class router, 8 years' experience, desires to make a change. F 165.

**POSITION AS SUPERINTENDENT** in an engraving or publishing house by a practical photoengraver experienced in handling strictly high-grade half-tone and color work; up to date, good executive ability and thoroughly reliable. F 182.

**PRACTICAL PRINTER** desires position in first-class printing-office as superintendent or foreman; has had practical and varied experience in composing-room, pressroom and bindery; can handle men and work to economical and financial advantage; familiar with proofreading, estimating, counting-room; correspondence solicited. F 167.

**PRESSMAN** — A pressman, capable of handling the finest grade of half-tone work, would like a position with a firm that makes a specialty of extra fine work; capable of taking charge, strictly sober, married. F 136.

**PRESSMAN** — Cylinder and job, understands all kinds of printing, including three-color half-tones, also the calendar business. F 195.

**PRESSMAN**, experienced in all branches of presswork, at present employed, wishes to make a change; capable of taking charge; Eastern references. F 126.

**PRESSMAN**, experienced in all branches of fine work, capable of taking charge first-class office; best references; temperate. F 200.

**PRESSMAN**, experienced on rotary, cylinder or platen presses, wishes a change; best of references, sober and reliable. F 160.

**PRESSMAN** — First-class, all-round pressroom man on all kinds work, also machines, 17 years' experience, desires change; capable to take charge. F 172.

**PRESSMAN**, first-class half-tone and color, desires position as foreman; sober and reliable, now employed; references as to ability. I 168.

**RELIABLE YOUNG MAN** will devote time representing responsible firm in Washington, D. C.; references given. 1420 Fifteenth st., N. W., Washington, D. C.

**SITUATION WANTED** by a first-class web pressman, to take charge; had charge of Boston Journal 11 years; 30 years' experience. PETER SPLITHOFF, 36 Romsey st., Dorchester, Mass.

**SITUATION WANTED** — By first-class pressman; competent to take charge; union man. F 70.

**SITUATION WANTED** — By thoroughly competent cylinder pressman; sober, ambitious, union man; state salary. I 203.

**SITUATION WANTED** — Cylinder pressman, black and color, wishes steady position outside of Chicago. F 193.

**SITUATION WANTED** — Young man, 27 years, practical job printer and proofreader, desires change which will give chance to show business and reportorial ability. F 192.

**STEREOTYPER, PRESSMAN AND MACHINIST**, practical, all-round man, wants situation; sober and reliable. F 170.

**SUPERINTENDENT**, best references, wants to change; 15 years' experience. ED. A. BOICE, 6315 Marchand st., Pittsburgh, Pa.

**THOROUGH ALL-ROUND PRINTER** wants to change; foremanship small city or large country paper in Iowa or Illinois preferred. F 137.

**THOROUGHLY COMPETENT PRINTER AND OPERATOR** seeks change; anything in newspaper or book work; 5 years in present position as foreman afternoon daily; strictly sober and reliable. F 166.

**UNDERSTAND LINOTYPE MECHANISM** thoroughly, can average 3,000, want chance to improve; moderate salary to start; union, sober, married. F 204.

**WANTED** — Bookbinder, 18 years' experience, ruler, forwarder and finisher, wants position. F 121.

**SITUATIONS WANTED.**

**WANTED** — By competent young man, position advertising manager of daily in city of about 150,000. **BOX 714**, Des Moines, Iowa.

**WANTED** — Position as business manager, advertising manager or circulator of small city daily; best references. **F 111**.

**WANTED** — Position as foreman, superintendent or job man; furnish samples; years of experience in charge and as editor; age 28; good at estimating and managing a force. Address, stating salary, **F 131**.

**WANTED** — Position by newspaper artist; have had experience, wish more. **F 163**.

**WANTED** — Position by Simplex operator; 3 years' experience, best references. **G. W.**, Daily News, Ithaca, N. Y.

**WANTED: SITUATION AS FOREMAN IN BINDERY** — Forwarder, ruler or finisher comes well recommended for better class of work; had 17 years' experience, 12 years as foreman; prefer to change by April 1, 1903, from North to South. **J. R. CLOETINGH**, 34 Monroe ave., Muskegon, Mich.

**WEB PRESSMAN**, sober and reliable, desires to make a change; can furnish references if desired. **F 168**.

**WANTED TO PURCHASE.**

**CALENDAR JOBBING HOUSE** will buy job lots of 1903 goods in lots of 50,000 and upward. **F 107**.

**CYLINDER JOBBER WANTED** — At least 25 by 38, and speed 1,000; tell all about it. **F 122**.

**WANTED** — Secondhand Pony cylinder press; also 10 by 15 or 14 by 19 secondhand Universal press. **THE UPJOHN COMPANY**, New York.

**MISCELLANEOUS.**

**A BEST PREPARED STEREOGRAPH PAPER**, ready for use, produces deep matrices, and each matrix casts a great number of sharp plates. Manufacturer, **F. SCHREINER**, Plainfield, N. J.

**A COLD SIMPLEX STEREOGRAPHY OUTFIT**, \$13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type and costs no more than papier-mâché. Also two engraving methods costing only \$2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. New stereo half-tone engraving method, no photo work, for \$1. Come and see me if you can, if not send postage for literature and samples. **HENRY KAHR**, 240 East Thirty-third street, New York.

**ANYBODY** can make cuts with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilled on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. **THOS. M. DAY**, Hagerstown, Ind.

**FACSIMILE LINOTYPE KEYBOARDS**, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. **THE INLAND PRINTER CO.**

**FACSIMILE SIMPLEX KEYBOARDS**, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation, 15 cents, postpaid. **THE INLAND PRINTER COMPANY**.

**OVERLAY KNIFE** — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is truly suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. **THE INLAND PRINTER COMPANY**.

**RUBBER HAND STAMPS**, 5 cents line postpaid; orders filled within 24 hours; send 5 cents for sample stamp, any wording, and copy of cut-price catalogue. **R. I. MESERVE & CO.**, Station A, Lynn, Mass.

**STOCK CUTS** for advertising any business. If you are interested, send for catalogues. **BARNES-CROSBY COMPANY**, Fifth ave. and Washington st., Chicago.



**IN FOUR MONTHS** (in the little city of Port Huron, Mich.), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class, and I promptly collected every dollar as it came due. I spent little in advertising. I held no customers without difficulty. I confined myself to a few special lines of work involving very little composition and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business five years ago to become associated with an Eastern advertising agency. Any printer anywhere can successfully operate along the same line. For \$2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. If you are foreman of a shop, get this plan, submit it to your employer, and, if approved, it will probably mean more salary for you later on. Send the \$2 now. Money returned if the plan does not pan out to your entire satisfaction. **HOLLIS CORBIN**, 1509 Arch street, Philadelphia.

**GUMSTICKUM** settles the paste problem for newspaper and job offices. No smell, flies, waste, air-tight receptacles or swear words. "Best thing on the market for a professional man." "I am stuck on it." Quart size package, 25 cents in silver; liberal discount on quantities.

**E. D. MADIGAN**, CLARKSVILLE, IOWA.

# PICTURES MOUNTED WITH



## **HIGGINS' PHOTO MOUNTER**

Have an excellence peculiarly their own. The best results are only produced by the best methods and means — the best results in photograph, poster and other mounting can only be attained by using the best mounting paste —

**HIGGINS' PHOTO MOUNTER**  
(Excellent novel Brush with each Jar.)

*At Dealers in Photo Supplies, Artists' Materials and Stationery.*

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

**CHAS. M. HIGGINS & CO., Mfrs.**  
NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N. Y.  
Factory, 240-244 Eighth St. } U. S. A.

**FOLDING BOX** Gluing Machines, **SUIT BOX** Creasing Machines, **PARAFFINE COATING** Machines are among our specialties. We manufacture a COMPLETE LINE of Modern Machinery.

147 South Clinton St. Chicago, Ill. **WILSON PAPER BOX MACHINERY CO.**

**Peerless Padding Glue** The Best and Cheapest Is pure white, forms a tough, elastic skin, dries quickly, and is not affected by the weather. Packages 5, 10 and 25 lb. cans. Price, 12 cts. per lb. Samples on application. **CLEVELAND CHEMICAL CO.**, 115-117 Nassau Street, New York.

**ILLUSTRATIONS** Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded). **SPATULA PUB. CO.**, 77 SUDSBURY ST., BOSTON.

## **Like Washington**

We endeavor to maintain a reputation for truthfulness. If you question our veracity when we say our Padding Glue is the strongest and most flexible on the market, write for a sample and be your own judge. Better write anyway, as you can't realize how excellent it is till you have tried it.

**ROBERT R. BURRAGE**, 35-37 Frankfort St., NEW YORK

**LINOTYPE GALLEYS** One-fifth the price of regular goods



Made by **H. C. Hinchcliff**, 170 Centre St., New York

**GRAPHITE** for **LINOTYPE** **MACHINES**

It beats anything you ever saw

SAMPLE FREE

**Joseph Dixon Crucible Co.** JERSEY CITY, N. J.

**BEST BRASS TYPE**

**POINT BODIES** : : : : Send for Catalogue  
STEVENS TYPE & PRESS CO., 148 High St., Boston, Mass.

**"ROUGHING" for the Trade**

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD CO.**  
212-214 MONROE STREET, CHICAGO

**LIONEL MOSES'**

IMPORTER

66-68 Duane St., New York. Branch, 149-151 Fifth Ave.

**High-Grade Imported Papers**

Japan Vellum, French and English Covers. French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

**KNOWING HOW**

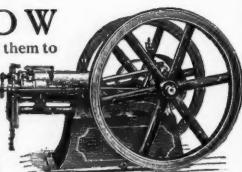
Gas Engines should be made, and making them to conform to our own high standard, gives the

**Olds Gas and Gasoline ENGINE**

a prestige which has been confirmed by the test of twenty-three years' hard use.

Besides being reliable, economical and durable, there is a simplicity about the old engine which is only attained by mechanical perfection. Stationary Engines, 1 to 50 H.-P.; Portable Engines, 4 $\frac{1}{2}$ , 8 and 12 H.-P.

**OLDS MOTOR WORKS, 230 River St., Lansing, Mich.**



Write for Illustrated Catalogue

**WANTED**—Two salesmen familiar with business of selling photo-engraving, electrotyping and stereotyping appliances and appliances for composing-room. Willing to pay good salaries to men of experience and standing. None other need apply. Address H. A. W. W., care INLAND PRINTER.

**We Furnish Press Clippings upon any subject desired.**

A stamp will bring a booklet telling all about it.

To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

**Consolidated Press Clippings Co.**  
100 LAKE STREET, CHICAGO

**WANTED**—Two experienced designers for photo-engraving, electrotyping and stereotyping appliances. Must be men well versed in the details of construction, able to work rapidly, and ready to go to work at once. Am willing to pay to good men higher wages than at present received. Address H. A. W. W., care INLAND PRINTER.

**The Durant Counters**

are a trifle higher in price than some others, but there's a good reason for it—the quality will be remembered long after the price is forgotten

For Sale by All Typefounders and Dealers

**WINTER ROLLERS**

**The VAN BIBBER ROLLER CO.**

CINCINNATI, OHIO.

WE MAKE  
THE BEST  
THAT CAN  
BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

**Writing Papers**

A very select line for Printers, Publishers and Bookbinders, including the following well-known brands:

**LEDGER PAPERS**—Scotch, Defendum, Chicago, Commerce.  
**BOND PAPERS**—Parson's, Old Hampden, London, Hickory, English, Chicago. **LINEN PAPERS**—Hornet, Kenmore, Lotus. Extra Superfines, Fines, Etc. Parson's White and Colored, Elmo Colored, Acorn, Somerset, Lulu, Noble, Pasco. *Send for Samples.*

**Chicago Paper Comp'y**

273-275-277 Monroe Street, CHICAGO

**BOUNDED VOLUMES**

*Of The Inland Printer  
At Less than Cost.*

Volume IV, October, 1886, to September, 1887; Volume XV, April, 1895, to September, 1895; Volume XVII, April, 1896 to September, 1896.

**\$1.00 Each** Transportation to be paid by the purchaser.

The information in these books is worth many times the price, which does not cover cost of binding. Order early if you wish to secure one.

THE INLAND PRINTER COMPANY,  
212-214 Monroe Street, Chicago.

**Photo-Engraving**

By H. JENKINS.

Contains practical instructions for producing photo-engraved plates in relief line and half-tone, with a chapter on three-color half-tone work, and appendix with numerous recipes.

Three-color half-tone frontispiece, with progressive sheets of each color. Fully illustrated in line and half-tone. A concise and practical work. 184 pages; cloth bound. Price, \$2 net, postpaid.

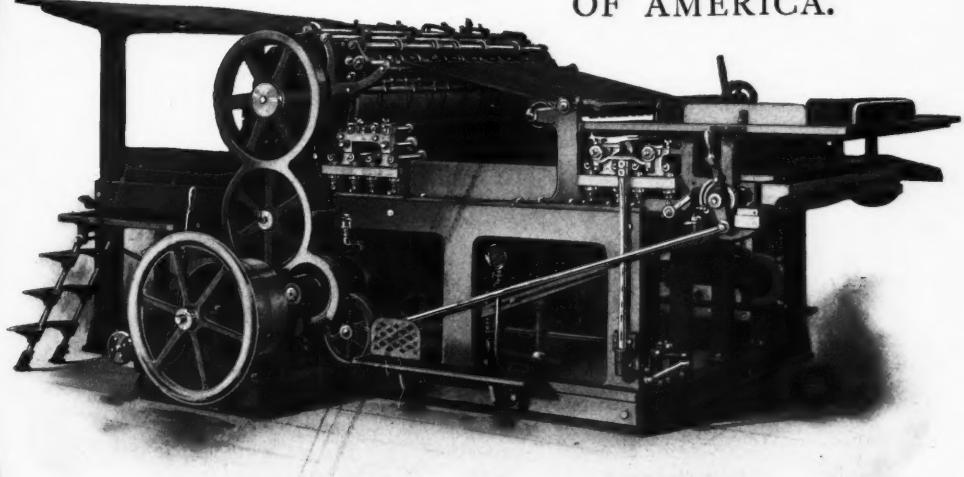
**THE INLAND PRINTER CO.**

116 Nassau St., NEW YORK. 212-214 Monroe St., CHICAGO.

# OTTRELL

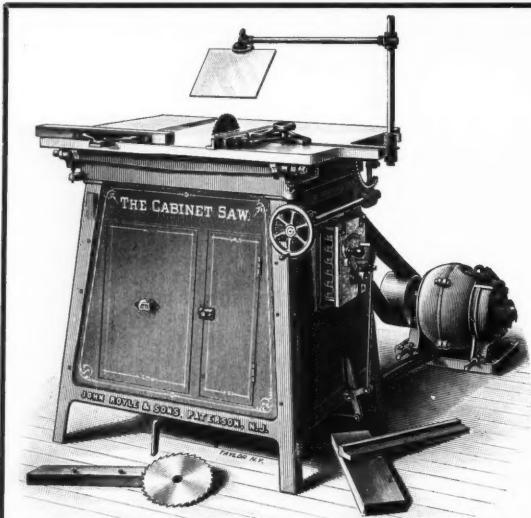
C. B. Cottrell & Sons Co. { 41 Park Row, New York  
1279 Dearborn St., Chicago

FOR 48 YEARS THE LEADING PRINTING PRESS  
OF AMERICA.



One of the New Series, High Speed, Two Revolution Presses—the latest product of the Cottrell shops at Westerly, R. I. Speed limited only by the capacity of the feeder. This machine has every important improvement in printing machinery and fairly represents the highest attainment to date.

From new patterns throughout.



**IN THE SEVEN AGES OF MAN**  
Shakespeare fills the "Judge" with  
"Wise Saws."

In the present age we can supply the wise judge with a Cabinet, Column or Jig Saw to his utmost satisfaction.

Scores who did not claim to be judges have purchased on the strength of our reputation alone, and been made happy.

**JOHN ROYLE & SONS,**  
**PATERSON, N. J., U. S. A.**  
Manufacturers Photo-Engravers' Machinery,  
CANADIAN AGENTS — TORONTO TYPE FOUNDRY CO.

## Crane's Ladies' Stationery

*Sold by all Stationers  
and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

**T**HESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

**SUPERFINE QUALITY**—In Light Blue Boxes, containing  $\frac{1}{4}$  ream of Note Paper each, and in separate boxes  $\frac{1}{6}$  thousand Envelopes corresponding.

**EXTRA SUPERFINE QUALITY**—In Lavender Colored Boxes, containing  $\frac{1}{4}$  ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery  
can be relied on as  
represented ■ ■ ■

MANUFACTURED BY

**Z. & W. M. CRANE**  
DALTON, MASS.

# CROWN



# PLATES

# PICTURES TALK

MORE THAN WOMEN.

## DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

**HOKE ENGRAVING PLATE CO.**

Patentees and Sole Manufacturers,

St. Louis, Mo., U. S. A. and 111 Fleet St., E. C., London, Eng.

# "MICRO-GROUND" PAPER KNIVES

Temper,  
Size,  
Finish,  
Material  
and  
Warrant  
Always  
Identical

Established  
1830



LORING COES

Always  
Alike

Overlay  
and  
Pressmen's  
Knives a  
Specialty

See our  
October ad.

WRITE

## L. COES & CO.

(INCORPORATED)

STATION B, WORCESTER, MASS.

*All Automatic*  
with MEGILL'S  
AUTOMATIC  
REGISTER  
GAUGE

Basic Patents in  
United States  
and  
Europe.

STYLES AND PRICES IN VARIETY



*All Autogauge*  
with MEGILL'S  
PLATEN GUIDES  
GAUGE PINS  
GAUGES

Value beyond  
prices.  
Experience and  
quality.

WRITE FOR DESCRIPTIVE MATTER

*The FIRST in the World, BEST and LATEST.*

EDWARD L. MEGILL, Patentee and Manufacturer, 60 Duane St., NEW YORK

# The AMERICAN P.D. Composition Roller Washing Machine

CLEANS ALL CYLINDER PRESS ROLLERS FROM  $1\frac{1}{2}$  TO  $4\frac{1}{2}$  INCHES DIAMETER, ANY LENGTH.

CLEANS GORDON, UNIVERSAL, HARRIS AND ALL JOBBING ROLLERS.

CLEANING IS PERFORMED AS FAST AS YOU CAN FEED AND REMOVE THE ROLLERS.



## Lithographic Roller Washing Machine.

Will Clean and Grain a 65-inch Roller in 2 to 4 minutes.

Waste in Graining hardly perceptible.

Washes, Grains and Scraps the Surface of Rollers true to gauge.

Adapted to every length and diameter common to U. S. or foreign market.

Insurance bettered by absence of saturated rags and paper.

Returns all the turpentine for continual use except what evaporates.

Each color of waste turpentine separated so as to charge the roller being cleaned with its next color.

Size 14 inches by eleven feet—can set against wall back of presses.

Adapted to belt or motor power.

## PRINTERS' ROLLER WASHING MACHINE CO.

WELD & STURTEVANT,

12 READE STREET, NEW YORK, U. S. A.  
MANHATTAN BUILDING, CHICAGO, U. S. A.

CANADIAN-AMERICAN LINOTYPE & MACHINERY CO., LTD.  
8 BOUVERIE STREET, E. C., LONDON.

TORONTO TYPE FOUNDRY CO., LTD.,  
70-72 YORK STREET, TORONTO, CANADA.

# Our New No. 10 Embossing Press



**The STRONGEST Embosser ever made. Guaranteed to do the heaviest work.**

## SPECIAL FEATURES

- Strong where other embossers are weak.
- Frame Anchors can not buckle.
- Rising Bed will not give even at edge.
- Greatest rise of bed.
- All Set-screws easily accessible in front of machine.
- Wedge reversed to prevent injury to operator in case of accident.
- Improved Adjustable Gauges.
- Round Nuts, tightened with Spanner.
- Trips from front and side.
- Under control of either operator.
- Extra long dwell on impression with very easy motion.
- Requires less power than any other embosser of equal weight.
- Best in construction.

## SPECIFICATIONS

- Bed, 26 x 36 or 28 x 36 inches.
- Rise, 2 $\frac{1}{8}$  inches.
- Adjustment, 2 inches.
- Weight, 8 tons, full.
- Head, gas or steam.

Has tandem toggles and double steel rollers. All gears are perfectly cut—noiseless in operation. Hardwood rear extension feed-table fastened to rising bed. Improved friction clutch, very sensitive and always positive in action. Special cams to give extra heavy impression.

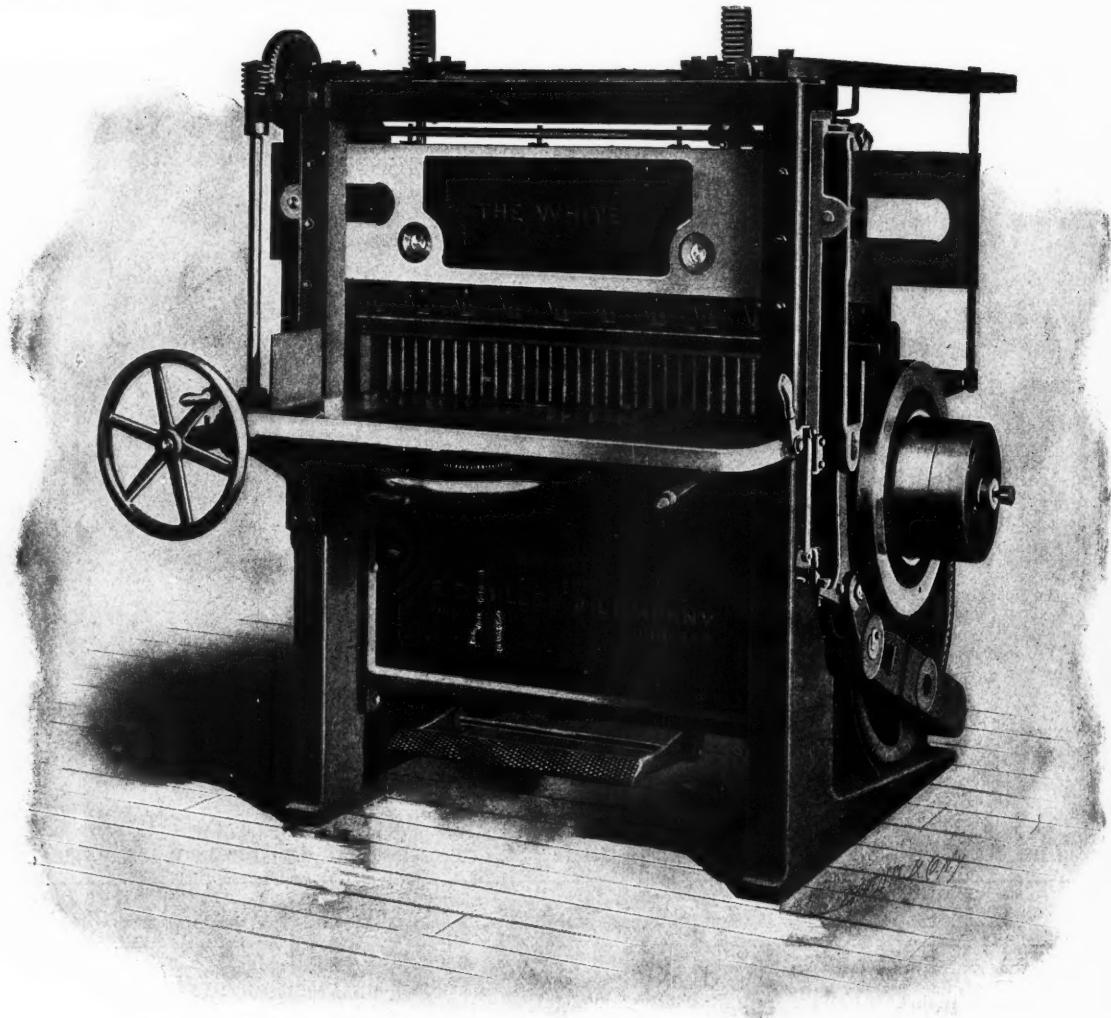
WRITE TO-DAY FOR DESCRIPTIVE CIRCULAR, PRICE AND TERMS.

**THE STANDARD MACHINERY CO., Mystic, Conn.**

(SUCCESSIONS TO GEO. H. SANBORN & SON) C. E. WHEELER, General Manager.

Embossing Presses, Die-cutting Presses, Paper Cutters, Bookbinders' Machinery, etc.

# "THE WHITE"



*The Best Paper Cutter Ever Produced*

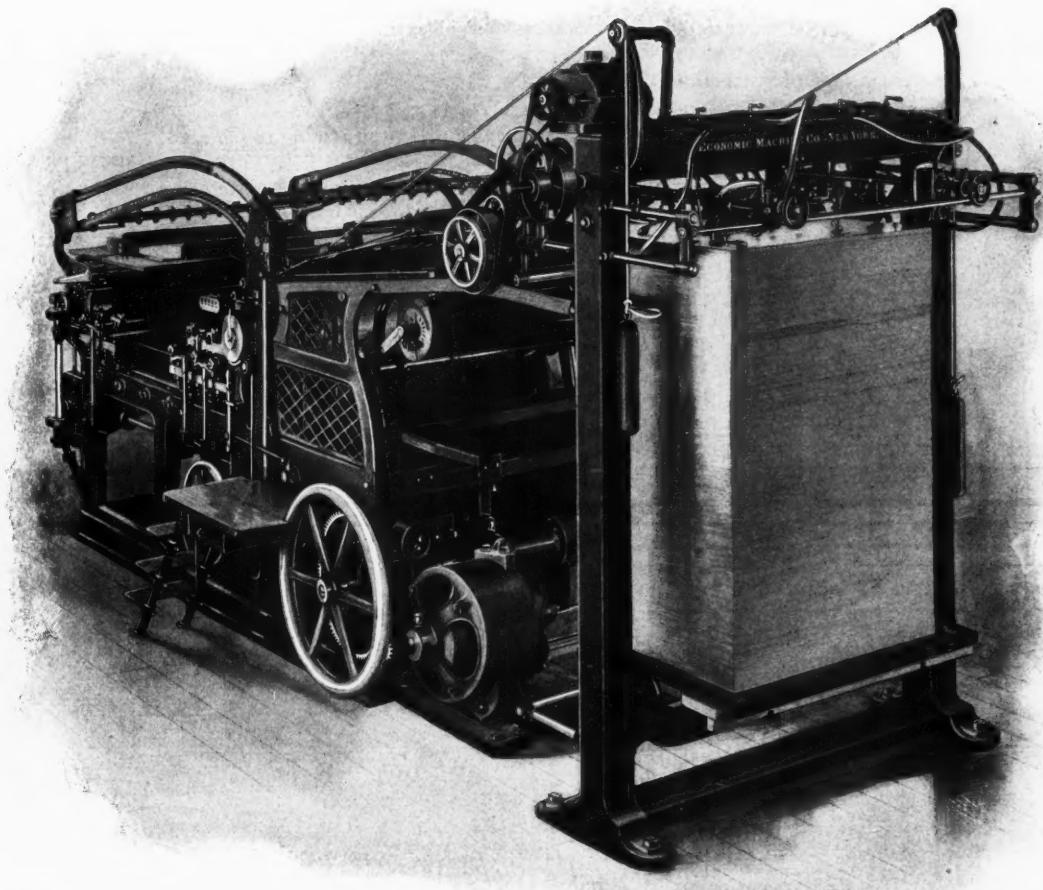
(AUTOMATIC CLAMP, FOOT CLAMP AND HAND CLAMP)

Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic clamp is strictly automatic, no friction or weights.

FOR FURTHER INFORMATION, ADDRESS

CHICAGO    E. C. FULLER CO.    NEW YORK

# ECONOMIC Automatic Paper-Feeding Machines



*The above cut shows the "Economic" Feeder as attached to nineteen stop-cylinder front-delivery printing presses at Ladies' Home Journal office, Philadelphia, Pa.*

OVER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without increasing the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

SEND FOR NEW CATALOGUE

CHICAGO    E. C. FULLER CO.    NEW YORK

# Inland Printer Technical School

## MACHINE COMPOSITION BRANCH

The Machine Composition Branch of The Inland Printer Technical School is now in successful operation, with a full complement of pupils.

Each student is given personal instruction and training, enabling him to take charge of a plant of machines upon graduating.

No student will be graduated without passing a rigid examination as to his fitness to install and care for the machine he undertakes to learn.

The average time of instruction is six weeks.

The fees for instruction are \$60 for the six weeks' course.

Applicants should wait until advised that a vacancy exists before coming to Chicago.

While essentially a school for printers wishing to become OPERATOR-MACHINISTS, those wishing to learn operating or mechanism alone can have a term of uninterrupted practice of eight hours a day on the keyboard, or attend only the classes in mechanism.

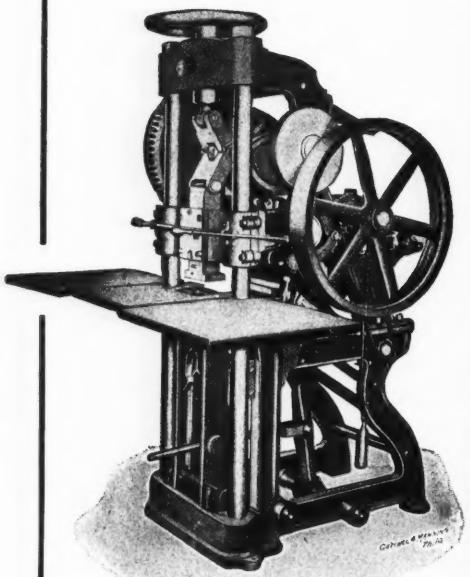
The classes are under the direction of Mr. John S. Thompson, whose writings on the subject of machine composition are familiar to readers of *THE INLAND PRINTER*.

None but union printers, or apprentices in the last six weeks of their apprenticeship with a certificate from their local union, will be accepted as pupils.

Day and night classes are instructed. The day classes are held from 7:30 A. M. to 4 P. M. The night class in operating is held from 4 P. M. to 12 P. M.

For further particulars, address A. H. McQUILKIN, *General Manager*,  
212-214 MONROE STREET, CHICAGO.

**WRITE FOR BOOKLET**



*Mention this Advertisement*

## The CARVER & SWIFT STAMPING PRESS

*Is the ORIGINAL MACHINE*

To SUCCESSFULLY INK and WIPE a DIE AUTOMATICALLY,

To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH-GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses — because our press has stood the TEST, and they KNOW ITS VALUE,

**PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER**

## THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

N. E. Cor. 15th Street and Lehigh Avenue  
PHILADELPHIA \* \* \* PENNSYLVANIA

MILLER & RICHARD, Canadian Agents, 7 Jordan St., Toronto, Can.

## When You Are Ready to Purchase

**Electrotype, Stereotype,  
Engraving Machinery**  
of the quickest and most durable  
type, and which meets the require-  
ments of the trade in every respect,

## Write to Us. We Have It

—FOR—

Quick Delivery at Reasonable Prices.

### Our Curved, Flat and Combination Routing Machines

are *absolutely* the *FASTEST* in the  
world. Ease of operation, high  
speed without vibration, are features  
of excellence of these machines.

**GEO. E. LLOYD & CO.**  
194-204 South Clinton Street, CHICAGO, ILL.

**BOY'S SCHOOL SLATE**

**PROBLEM** Define relative value, compare Strength & Power

WICKERSHAM

MALLET AND STONE CHOPPER

CAM

FLEA

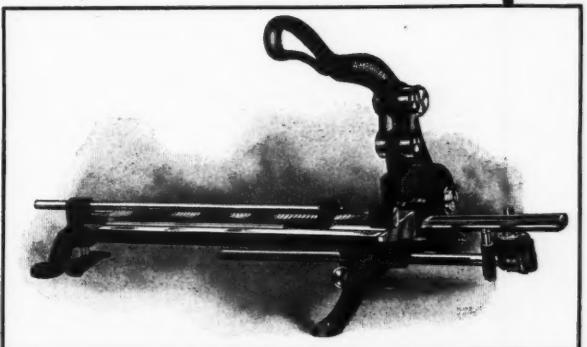
STEPHENS EXTENSION

MORTON

The flea can jump a mity length  
But he aint got no power or strength  
Compared with that ere 3-disk cam  
I'ull lift a tun—that Wickersham!

THE Three-Disk-Cam WICKERSHAM QUOIN, in 8 Sizes.  
— MORTON LOCK-UP, 40 Sizes, 3 to 26 inch lengths.  
— STEPHENS EXTENSION LOCK, expands 4 to 26 ins.  
Hold like a solid connection; Expand without sliding; Ensure perfect register; Conform to uneven surfaces; Calm the nervous; Discourage profanity; and save their cost in a few months.  
All Reliable American Dealers; The Caslon Letter Foundry, London; Alex. Cowan & Sons, Australia; Other Agencies.  
WICKERSHAM QUOIN COMPANY, BOSTON, U. S. A.

## AMERICAN Lead and Rule CUTTERS Lead the World



*Why?*

**Because**

The Gauges can be set instantly

**Because**

The Gauges lock automatically

**Because**

The Gauges can not possibly slip

**Because**

The Gauges are permanently accurate

**Because**

The Gauges set to nonpareils

**Because**

The No. 3 Cutter also sets to points

**Because**

No other cutter has *any* of the above  
valuable features

ASK FOR BOOKLET

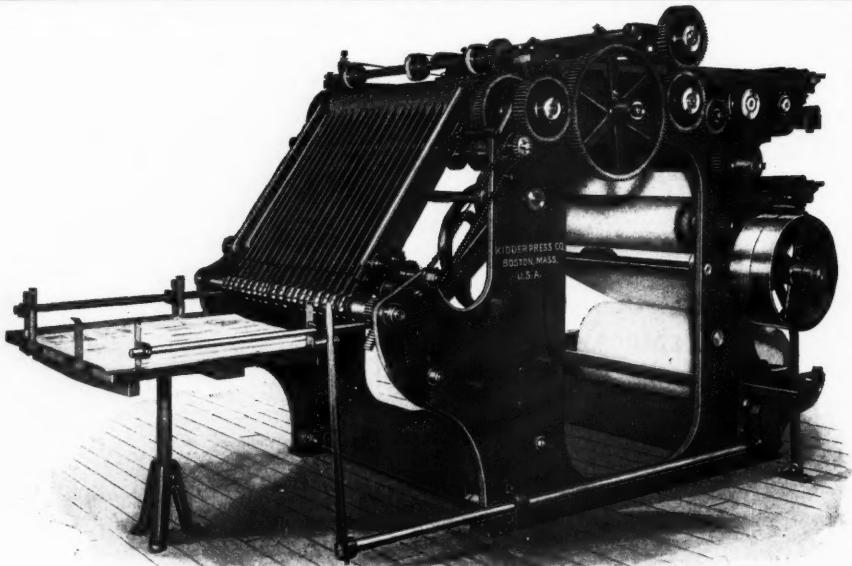
ALL DEALERS SELL THEM

MADE ONLY BY  
**H. B. ROUSE & CO., CHICAGO**

HIGHEST AWARD .... Paris—Buffalo

# KIDDER PRESS CO.

New York Office—150 Nassau Street.  Factory—Dover, N. H.

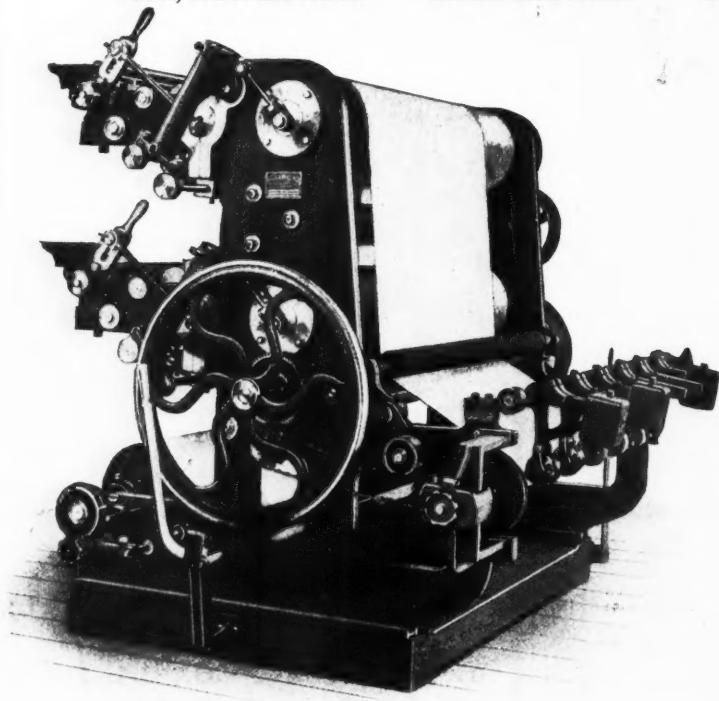


Combination Rotary Wrapping Paper Press.

Sizes, 30 x 40 and 36 x 48.

Roll and Sheet Product.

One, Two and Three Colors.



Roll Product Rotary Wrapping Paper Press. Two Colors.

For particulars in  
regard to these  
machines, or any  
other kind of Rotary  
Press, write us.

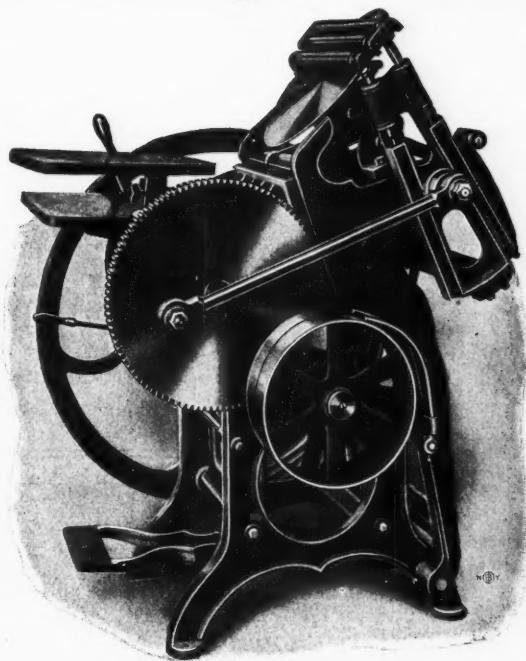
**WE BUILD  
ANYTHING  
YOU WANT**

**Gibbs-  
Brower  
Co.**

150 Nassau Street  
NEW YORK

# We are not Surprised Are You?

The prophecy that the demand for the Chandler & Price Presses would exceed the combined demand for all other makes has come true. Our factory output of *eight* presses a day does not meet the present demand



THE Press Pyramid of Sales shows how the Chandler & Price Company has increased its sales year by year as more and more of its product has been telling the story of Correct Mechanical Conception and Construction, Honest Work and Fair Dealing. Press builders have brought forth untried experiments, claims of merit have been numberless, but withdrawals from the market and returns under other names or with "new features," together with the dealers' second-hand lists, prove that Experience is a hard master and Time a sure tester. We present the Chandler & Price Jobber—The Press for good work, for fine work, for quick work and for profit—tried through sixteen years of competition and to-day at the top in favor, as it has always been in worth.



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**The Chandler & Price Co.**  
CLEVELAND, OHIO, U.S.A.

*Manufacturers of high-grade Printing Machinery*



**A**NNOUNCING three new shades in Sultan Cover—**Mecca**, an unusually soft gray, of a light and original tone; **Omar**, of a warm brown tint, with all the beauty of a time-aged sheet; **Kazak**, a light green of early spring, full of life and yet of sufficient neutrality to take almost any combination of colors harmoniously. These three colors are the result of careful, technical experimenting by our colorist, and are absolutely fast to light. They are to cover *The Inland Printer*, one after the other, so that you may judge of them. **Mecca** is on this very number. All of our agents will carry them. Write us for samples.

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## Niagara Paper Mills

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AT LOCKPORT, NEW YORK, U. S. A.

## THE INLAND PRINTER BUSINESS DIRECTORY.

**The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.**

**Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.**

### ADVERTISING CALENDARS.

HENRY TIRRILL & COMPANY, 118-120 Olive street, St. Louis.—Wholesale dealers in fine imported calendars. We carry a heavy stock of the better grade of calendars only. Importing our own goods direct and in large editions, enables us to make special trade requirements. Correspondence solicited from paper companies, jobbers and printers.

### ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, James-town, N. Y.

### AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

### BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders.

CRESCENT EMBOSSED CO., Plainfield, N. J. See "Embossed Folders."

### BIG-TYPE PRINTERS TO THE TRADE.

BUCK, C. H. & CO., 300 Washington st., Boston. Price-list on application.

### BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleeker st., New York.

SANBORN, GEO. E. & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

### BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

### BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

### BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.

### BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders." MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

### CALENDAR MANUFACTURERS.

CRESCENT EMBOSSED CO., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

### CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

### CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio. COLLINS, A. M., MANUFACTURING CO., 527 Arch st., Philadelphia, Pa.

### CASE-MAKING AND EMBOSsing.

SHEPARD, THE H. O., CO., 212-214 Monroe st., Chicago. Write for estimates.

### CHALK ENGRAVING PLATES.

HOKE ENGRAVING PLATE CO., 304 North Third street, St. Louis, Mo.

### CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared Charcoal, E. 40th st. and E. Broadway, Brooklyn, N. Y.

### COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

### COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York. Celebrated satin-finish plates.

### DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

### ELECTROTYPIERS AND PHOTO-ENGRAVERS.

RINGLER, F. A., CO., 26 Park Place, New York city. Electrotyping and photoengraving.

### ELECTROTYPIERS AND STEREOTYPIERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHTON'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

DRACH, CHAS. A., ELECTROTYPE CO., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JIUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers. McCAFFERTY, H., 34-36 Cooper sq., New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON, Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, CO., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

### ELECTROTYPIERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

### ELECTROTYPIERS' AND STEREOTYPIERS' MACHINERY.

CAPS BROS., Kansas City, Mo., U. S. A.

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago; 15 Tudor st., London, E. C. Complete line of most advanced machines, all our own make.

HOE, R., & CO., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

### ELECTROTYPIERS' AND STEREOTYPIERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

### ELECTROTYPING AND STEREOTYPING.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

### EMBOSSING FOLDERS.

CRESCENT EMBOSSED CO., Plainfield, New Jersey. Folders for Announcements, Programs, Lodges, Societies and all special occasions. Large line. Write for samples.

### EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSED CO., Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

### EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON, Boston, Mass. Embossing dies, embossing compound, stock cuts.

### ENAMELED BOOK PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

### ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

### ENVELOPES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of folded papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:

Logan, Swift & Brigham Envelope Co., Worcester, Mass.

United States Envelope Co., Holyoke, Mass.

White, Corbin & Co., Rockville, Conn.

Plimpton Manufacturing Co., Hartford, Conn.

Morgan Envelope Co., Springfield, Mass.

National Envelope Co., Milwaukee, Wis.

P. P. Kellogg & Co., Springfield, Mass.

Whitcomb Envelope Co., Worcester, Mass.

W. H. Hill Envelope Co., Worcester, Mass.

U. S. E. Co., Fine Stationery Div., Worcester, Mass.

Worcester, Mass.

### ETCHING ZINC—GROUND AND POLISHED.

AMERICAN STEEL & COPPER PLATE CO., 150 Nassau st., New York.

### FILING CABINETS AND BUSINESS FURNITURE.

GLOBE-WERNICKE COMPANY, THE, Cincinnati, 380-382 Broadway, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal st., Boston; 7 Bunhill Row, London, E. C.

### FOIL.

CROOKE, JOHN J., CO., 149 Fulton st., Chicago.

### FOLDING AND FEEDING MACHINERY.

DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 12 Pearl st.

PRESTON, RICHARD, 167 Oliver st., Boston, Mass. Folding and wire-stitching machines.

## THE INLAND PRINTER

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## GLAZED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

## GUMMED PAPERS.

PIRE, ALEX., & SONS, LTD., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.

SMITH & McLARIN, LTD., 150 Nassau st., New York. Non-curling "Renowned."

## INK MANUFACTURERS.

AULT & WIBORG CO., THE, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

ROBB, ROGERS & McCUTCHEON (Gray's Ferry Printing Ink Works), manufacturers of printing-inks. 196-198 South Clark st., Chicago.

STAR PRINTING INK WORKS. F. A. Barnard & Son, 116 Monroe street, Chicago.

THALMANN PRINTING INK CO., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

ULLMANN & PHILPOTT MFG. CO., THE, office and works, 89-95 Merwin st., Cleveland, Ohio.

## JOB PRINTING PRESSES.

BOSTON PRINTING PRESS MFG. CO., 176 Federal st., Boston, Mass.

## JOB PRINTING SPECIALTIES.

ADAMS, W. R., & CO., 35 W. Congress st., Detroit. The Ledgerette. Send for proposition.

## LINOTYPE COMPOSITION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., New York. Books, magazines. Slugs, plates. ROONEY & OTTEN PTG. CO., 114-120 W. 30th st., New York. Publishers' work a specialty.

## LINOTYPE COMPOSITION FOR THE TRADE.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams street, Chicago.

## LINOTYPE METAL.

BLATCHFORD, E. W., & CO., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte streets, Kansas City, Mo.

## LITHOGRAPHERS' EMBOSSED PRESS.

SANBORN, GEO. E., & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

## LITHOGRAPHERS TO THE TRADE.

GOES LITHOGRAPHING CO., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

## LITHOGRAPH PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

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THE TYPHO MERCANTILE AGENCY, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Books, Stationery, Printing, Publishing and kindred lines.

## MONOTYPE METAL.

BLATCHFORD, E. W., & CO., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

## NUMBERING MACHINES.

BATES MANUFACTURING CO., 83 Chambers st., N. Y. Sole manufacturers of Bates AND EDISON Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 144 Wabash avenue; Factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E.C. All first-class stationers and rubber-stamp manufacturers sell these machines.

## PAPER BOX MACHINERY.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

SANBORN, GEO. E., & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

## PAPER CUTTING MACHINES.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10 and 12 Bleecker street, New York.

MORGANS & WILCOX MFG. CO., Middletown, New York.

SANBORN, GEO. E., & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

## PAPER DEALERS AND MAKERS.

BRADNER SMITH & CO., 184 and 186 Monroe street, Chicago.

CHICAGO PAPER CO., 273-377 Monroe street, Chicago. Headquarters for printers' supplies.

## PAPER DEALERS—GENERAL.

DOBLER & MUDGE, Baltimore, Md.

ELLIOT, A. G. & CO., Philadelphia, Pa. Specialty, parchment and art vellum papers.

## PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

EAST HARTFORD MFG. CO., Burnside, Conn. High-grade writings, bonds, ledgers, wadings. Write us in regard to specialties.

## PAPER MANUFACTURERS—LEDGER ONLY.

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## PERFORATING, PUNCHING AND EYE-LETTING MACHINES.

SANBORN, GEO. E., & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

## PHOTOENGRAVERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

BUFT, CHAS., 112 Fulton st., New York city. DORINSON, W. J., ENGRAVING CO., 277 Washington street, Boston, Mass. Half-tone and line etching.

FRANKLIN ENGRAVING & ELECTROTYPEING CO., 341 Dearborn street, Chicago.

KELLEY, S. J., ENGRAVING CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

## PHOTOENGRAVERS.

PENINSULAR ENGRAVING CO., Evening News building, Detroit, Mich.

PETERS, C. J., & SON, Boston, Mass. Half-tone line and wax engravers.

SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photoengravers.

WILLIAMSON-HAFFNER ENGRAVING CO., 1633 Arapahoe street, Denver, Colo.

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F. WESEL MFG. CO., 82 Fulton street, New York; 310 Dearborn st., Chicago. Complete outfitts a specialty.

## PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

WOLFE, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

## PHOTOENGRAVING.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams street, Chicago. Half-tone and line engravers.

## PHOTOGRAPHIC PUBLISHERS.

PHOTOCROM CO., THE, sole publishers of Photocrom and Phostint, Detroit, Mich.

## POSTER PRINTERS TO THE TRADE.

BUCK, C. H., & CO., 300 Washington st., Boston. Price-list on application.

## PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed perfecting presses.

GOSS PRINTING PRESS CO., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn st.

## PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

## PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

ROBERT W. TUNIS MFG. CO., INC. Manufacturers of the celebrated Model Printing Press and dealers in new and secondhand presses of all makes. 708 Chestnut street, Philadelphia, Pa.

## PRESSES—ROLL-PAPER.

CAPS BROS., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

## PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

## PRINTERS' MACHINERY AND SUPPLIES.

BROWER-WANNER CO., type, cases, chases, motors. 298 Dearborn street, Chicago.

## PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

HARTNETT, R. W., COMPANY, 52-54 North Sixth street, Philadelphia, Pa.

MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

**PRINTERS' OUTFITTERS.**

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

**PRINTERS' PROOF PRESSES.**

MORGANS & WILCOX MFG. Co., Middletown, New York.

**PRINTERS' ROLLERS AND ROLLER COMPOSITION.**

BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.  
BINGHAM BROTHERS COMPANY, 406 Pearl street, New York. Also padding glue.  
CHICAGO ROLLER Co.; also tablet composition, 84 Market street, Chicago.  
DIETZ, BERNHARD, Grant and Mercer streets, Baltimore, Md.  
GODFREY & Co., Printers' rollers and roller composition. Philadelphia, Pa. Established 1865.  
GRAYBURN, JOHN, 525 First ave., Pittsburgh, Pa. Established 1871. Try our padding glue.  
WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

**PRINTING PRESSES—SECONDHAND.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."  
PRESTON, RICHARD, 167 Oliver st., Boston, Mass. Printing, folding and wire-stitchers.

**RUBBER STAMP MACHINERY.**

DORMAN, J. F. W., Co., Baltimore, Md. All rubber stamp supplies, type, small presses, etc.

**SECONDHAND MACHINERY.**

CAMPBELL, NEIL, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.  
SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

**STEEL CUTTING RULE.**

F. WESEL MFG. Co., 82 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

**STEREOTYPERS' AND ELECTROTYPE METAL.**

BLATCHFORD, E. W., & Co., 54 Clinton street, Chicago.  
GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.  
KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

**TIN-FOLIUM.**

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

**TIN-FOLIUM PAPER.**

SMITH & McLAURIN, LTD., 150 Nassau st., New York.

**TOILET PAPERS.**

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

**TRANSLATION.**

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

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AMERICAN TYPE FOUNDERS Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal.; Vancouver, B. C. SPECIAL DEALERS—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

CRESCENT TYPE FOUNDRY, 346-348 Dearborn street, Chicago.

HANSEN, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

NEWTON COPPER-FACING TYPE Co., 49-51 Franklin st., New York. Established 1851.

**WIRE-STITCHING MACHINES.**

SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

**WOOD ENGRAVERS.**

BUZZ, CHAS., 112 Fulton st., New York city.

**WOOD TYPE.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EMPIRE WOOD TYPE Co., 29 Centre st., New York. Manufacturers enameled and plain-faced wood type and general wood goods for printers' use. Write for catalogue.

HAMILTON MFG. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleries, etc.

# Florida and New Orleans

VIA

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*And* SOUTHERN RAILWAY

**Chicago and Florida Special**

Through Pullman service from Chicago, Cleveland, Detroit, Toledo, Pittsburg and Louisville to St. Augustine, leaving Cincinnati at 9:15 p.m. daily except Sunday.

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Through Pullman service from Chicago and Louisville in connection with Limited, leaving Cincinnati at 8:30 a.m. to St. Augustine and Tampa. Also through sleepers to New Orleans.

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Solid train to New Orleans, leaving Cincinnati at 8:05 p.m., also through sleepers to Jacksonville via Asheville and Savannah.

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*You will be Satisfied.  
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*Makers of Bond Paper*

Housatonic, Berkshire County, Massachusetts

We take great pleasure in announcing  
that we have added to the

# MacFarland Series

The 84-Point and 5-Point Sizes




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**PRICES OF FONTS**

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5-Point.....	38a 20A.....	\$ 2.00
6-Point.....	48a 22A.....	2.00
8-Point.....	44a 20A.....	2.25
9-Point.....	40a 16A.....	2.40
10-Point.....	38a 16A.....	2.50
12-Point.....	32a 15A.....	2.80
14-Point.....	24a 12A.....	3.00
16-Point.....	20a 10A.....	3.20
18-Point.....	20a 10A.....	3.20
20-Point.....	14a 7A.....	3.30
24-Point.....	10a 5A.....	3.50
30-Point.....	9a 4A.....	4.30
36-Point.....	6a 4A.....	5.00
42-Point.....	6a 3A.....	6.00
48-Point.....	5a 4A.....	7.25
54-Point.....	5a 3A.....	9.00
60-Point.....	4a 3A.....	9.75
72-Point.....	4a 3A.....	13.00
84-Point.....	4a 3A.....	16.30

Prices set in 5-point  
The 7-Point and 11-Point sizes are made,  
but sold only in 25-pound weight  
fonts and multiples thereof

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WITH these additions, it is the most complete series of type ever made, comprising as it does twenty-one sizes. It is by far the most useful face ever produced. It is equally available for dainty menus, newspaper advertisements, general job work, catalogs or fine booklets. It can be used by every class of compositors. It looks well and also wears well. *MacFarland Italic* is made in thirteen sizes, from 6-point to 48-point, inclusive Specimens of both faces forwarded upon request



**INLAND TYPE FOUNDRY**  
SAINT LOUIS AND CHICAGO



No printing-office can afford to be without one of our  
**PRINTERS' PUNCHES**

Write us for literature and name of dealer nearest you who carries them in stock.

If you are interested in Card Index Work, we have something special.

**Gether-Drebert-Perkins Co.**

91 HURON STREET, MILWAUKEE, WIS.

J. L. MORRISON CO., TORONTO, handle our Machines in Canada.



If you are using a round-hole perforator, you can not afford to be without our

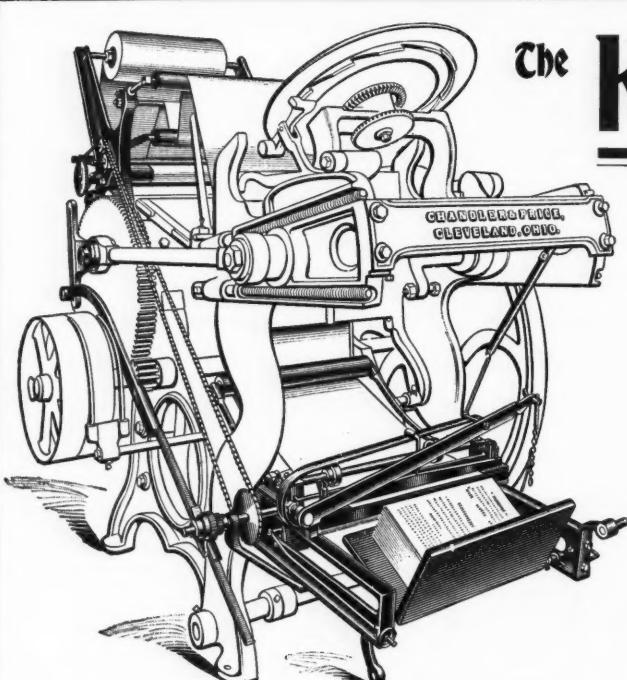
**Perfection Perforator Feed Gauge**

No other Feed Gauge will take its place.  
Write us for literature.

**Gether-Drebert-Perkins Co.**

91 HURON STREET, MILWAUKEE, WIS.

J. L. MORRISON CO., TORONTO, handle our Machines in Canada.



## The Kramer Web

ATTACHMENT to FEED  
YOUR PLATEN PRESS  
FROM THE WEB

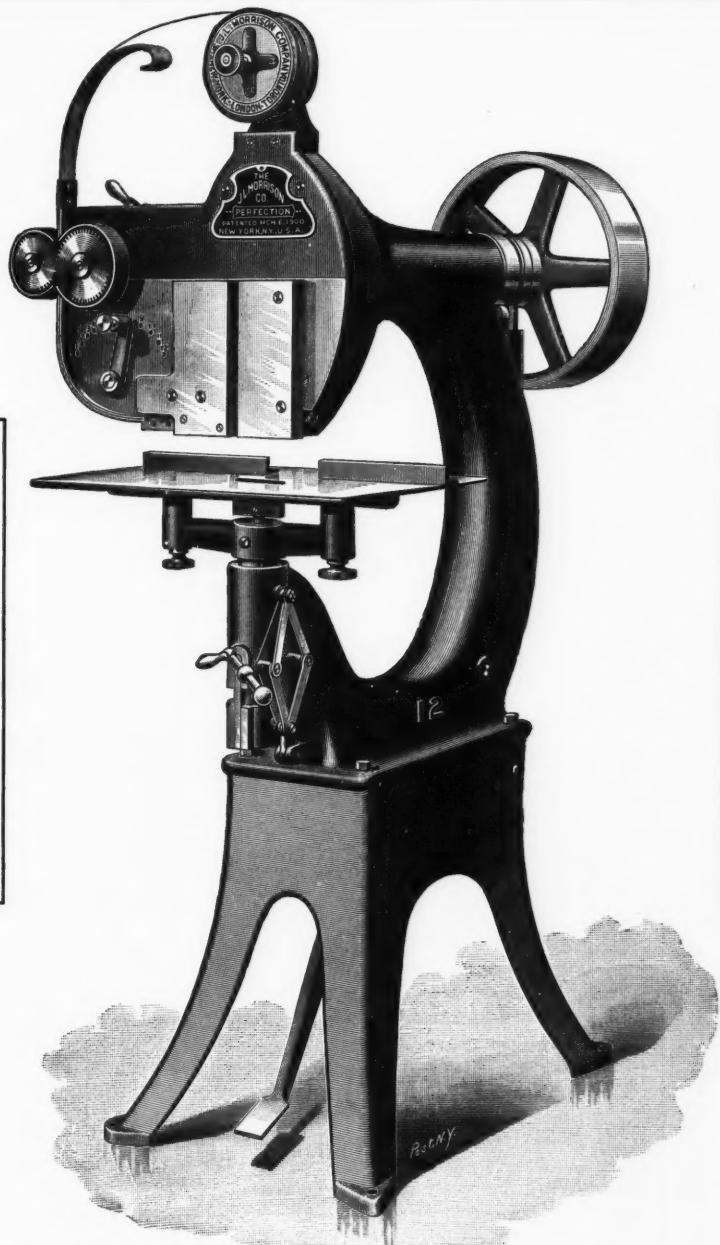
That means more than even the bright printer can realize until he sees it and finds what it does.

It's no experiment. Gotten way past that. It is going into every State of the Union.

Ask us for samples of what it does, and let us tell you all about it.

**THE KRAMER WEB CO.,** Machinery Exhibit, **Bourse, Philadelphia, Pa.**

# "Perfection" Wire Stitching Machines



**LEAD**  
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**THE**  
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**WORLD**

STYLES  
"A," "C," "G"

NEW STYLES  
Nos. 2, 4, 6 and 12

Our  
"Perfection"  
quality  
Bookbinding  
**Wire**  
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is the  
Standard of  
the World  
in all sizes

The New Perfection Automatic Spring Feed Wire Stitcher No. 12  
Capacity from  $\frac{1}{8}$  inch to  $1\frac{1}{2}$  inches thickness guaranteed

MANUFACTURED BY THE

**J. L. Morrison Co.**

60 Duane Street, NEW YORK

LONDON

LEIPZIG

TORONTO

"Our Cuts Talk"  
Stands for *Quality in Designing and Cut Making*. Our monthly publication will keep you posted on our work and methods — Mailed **FREE** on application

The  
**Williamson-Haffner**  
Engraving Co.  
*Denver* U.S.A.

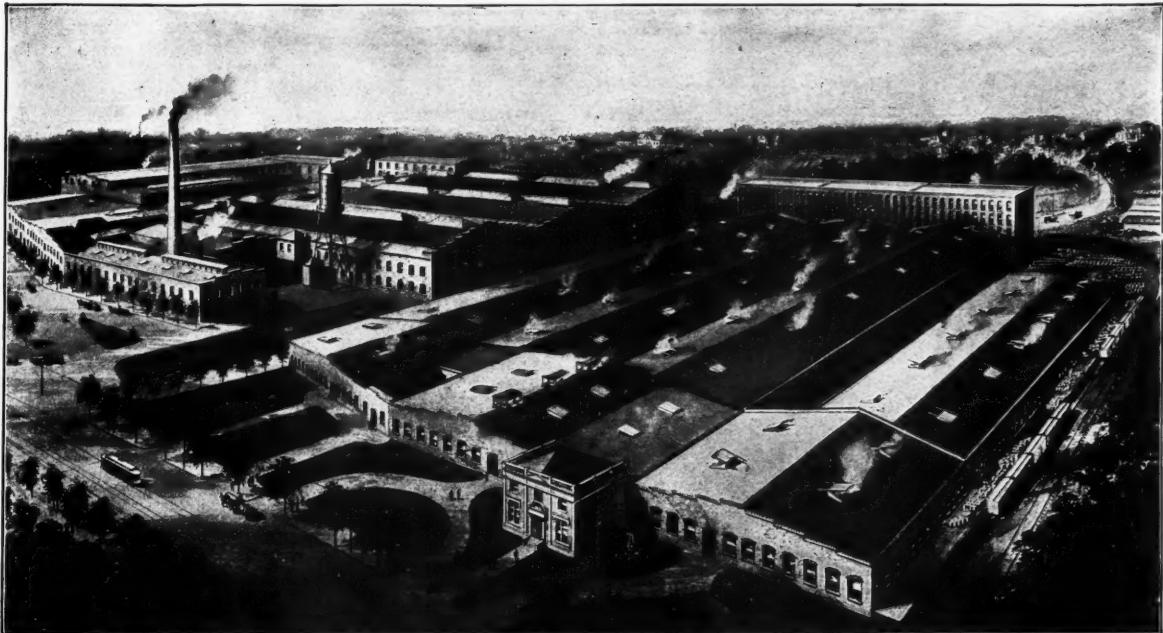
THE INLAND PRINTER.

# "Satin Proof"

Paper

DOUBLE COATED--ONE OR BOTH SIDES

The *Whitest* and *Highest-Finished* paper made,  
suitable for the finest grade of half-tone printing.



**The Champion Coated Paper Co.**  
**HAMILTON, OHIO**

MANUFACTURE A COMPLETE LINE OF

***Coated Papers, Litho. Blanks and Cardboard***

CHICAGO OFFICE—809 Merchants Loan and Trust Bldg.

NEW YORK OFFICE—909 Mutual Reserve Building.

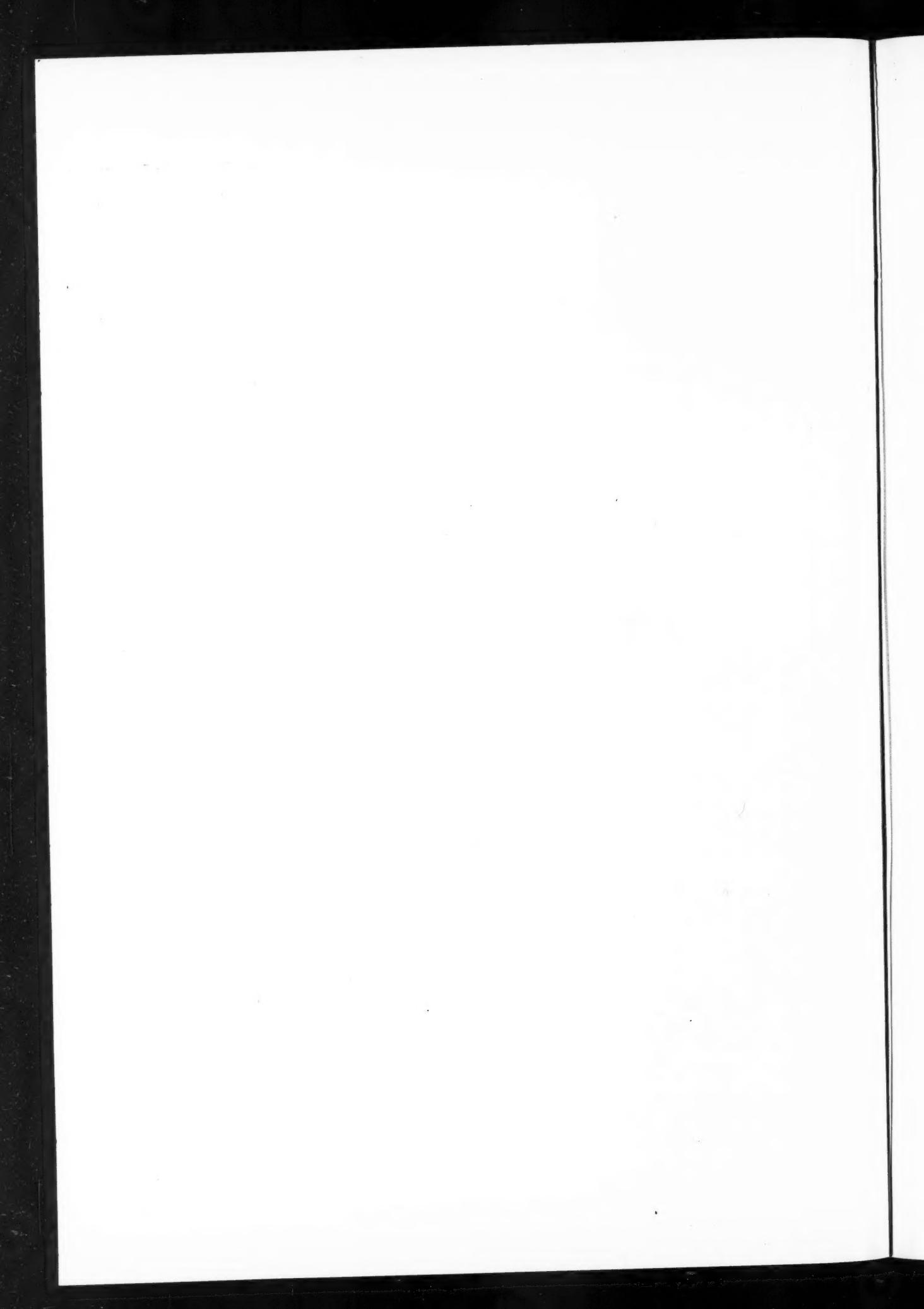
LONDON OFFICE—Spicer Bros., 19 New Bridge Street.

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**OUR PAPER is carried in stock by Paper Dealers everywhere**

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WE FILL ORDERS ONLY THROUGH JOBBERS



# THE HUBER

## “Do It Now!”

If you contemplate the purchase of a new machine soon, why not investigate a little now.

Examine the Huber Press and you will soon find out why our customers continue to buy this machine.

The Huber gives more product than any other machine, and will be an asset long after all others are on the secondhand list.

We are building for the first-class trade, we use first-class materials, and we give the finest constructed, most durable and satisfactory printing press to-day manufactured.

We build Two-Color Presses.

We build Sheet-Perfecting Presses.

We build Two-Revolution Presses (all sizes)

We build Aluminum Plate Presses.

We want to talk to you about these machines. We want to show you the mechanism of the Huber.

We want you to meet our customers.

We want you to call on us, or write us and we will call on you and produce the reasons why you should buy the Huber.

**VAN ALLENS & BOUGHTON**  
19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.  
215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange  
Building, Pitt Street.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,  
H. W. THORNTON, Manager,  
Telephone, 801 Harrison. CHICAGO

# NEW ACME Self-Clamping CUTTER

Built in Sizes from 34 to 52 Inches.

Crank Movement



Foot Clamp

Hand Clamp



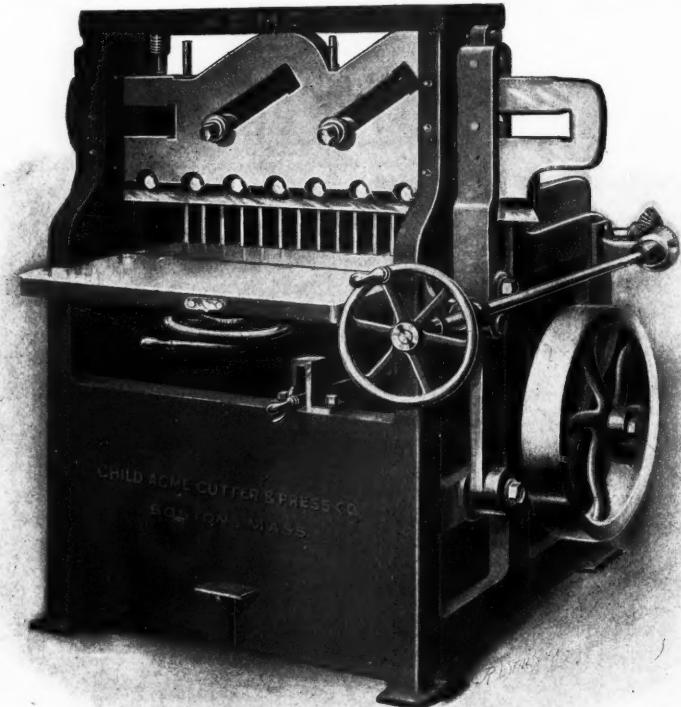
All style Gauges



Flush-box Frames



Working parts  
under the table



We have for some time recognized a demand for a cutter that would be equal to our Inside Gear Machine—a cutter that would be the very highest type of machine. This we now offer in our NEW ACME CUTTER. It is built in sizes 34, 38, 42, 46 and 52 inches. To our customers who have used the Acme for many years we would say that we now offer a machine that is better than the previous best—the Acme of last year, making it absolutely the best cutting machine on the market.

---

## MILL MACHINES, 56 TO 84 INCHES

---

*Send for full particulars to our nearest office.*

**THE CHILD ACME CUTTER & PRESS CO.**

33, 35, 37 Kemble Street, BOSTON, MASS.

12 Reade Street, NEW YORK

315 Dearborn Street, CHICAGO

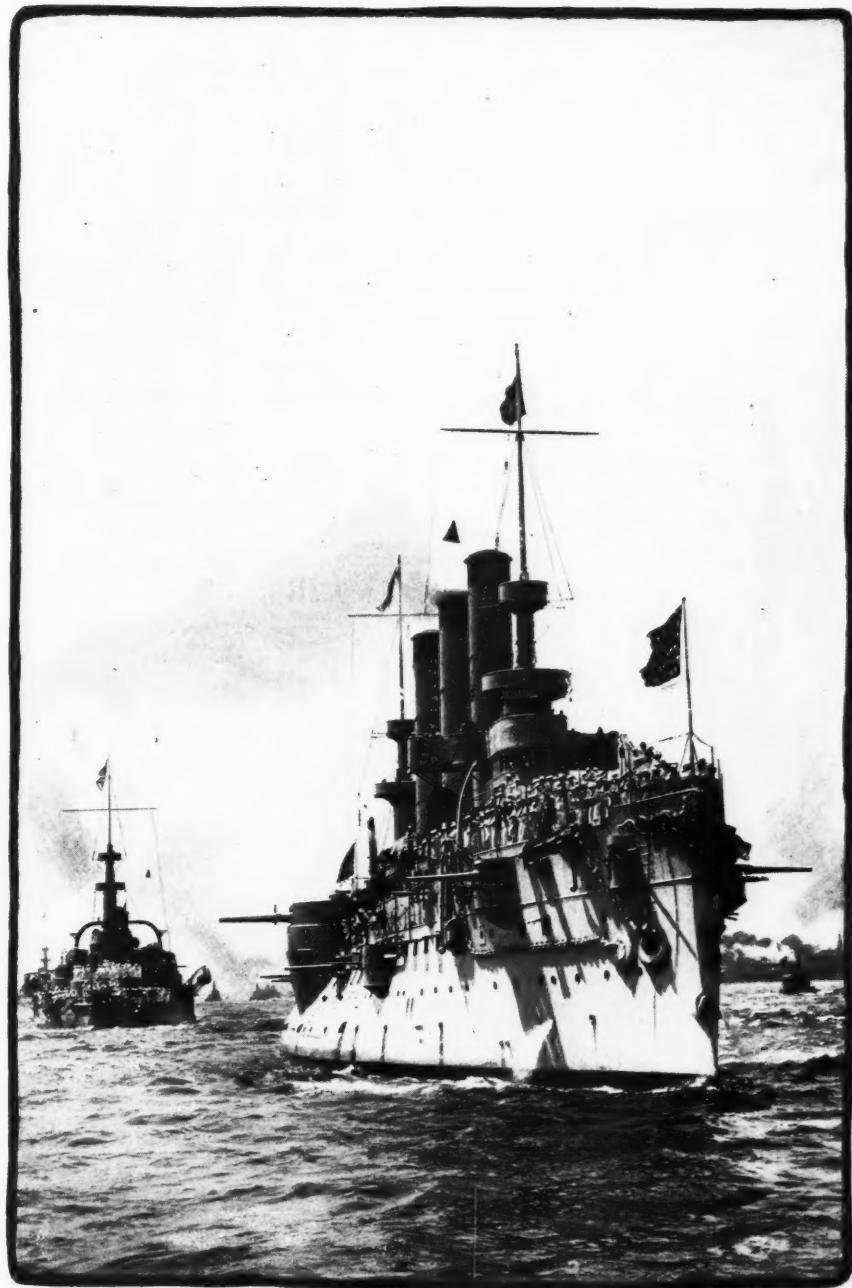
A good plate can be made better, even a poor one is vastly improved, by our process. As simple and rapid in execution as it is perfect in effect.

Hand-tooling can only exceed it in the time consumed — in results it is left far behind.

Simple facts are, after all, the most eloquent. *Look* at our samples, consider the time consumed and—the money you save. Can you afford to be left behind?

Some of the foremost Photo-Engraving companies of the United States *can't*.

As for newspapers who lease our system, it suffices to mention the *New York Herald*, the best printed newspaper in the world.



Photograph by Chas. E. Bolles, New York

We have entire control of this system of Line and Stipple Backgrounds, and will prosecute to the full extent of the law any infringement upon our patent rights.

---

The North American Engraving Company

No. 225 Fourth Avenue, NEW YORK CITY

**DON'T SEND YOUR WORK OUT TO BE NUMBERED**  
YOU CAN DO IT QUICKE AND AT THE SAME TIME YOU PRINT BY USING A

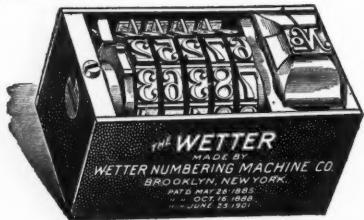
**FOR ALL PURPOSES:**

Machines to skip 1, 2, 3, 4, 5, 6, 7, 8, 9 or to numbers at each impression, so that one or more checks, etc., can be printed on one page, or thousands of other combinations.

Machines to print one number any number of times and then advance automatically to the next higher number.

Machines for numbering Bonds, Coupons, Transfer Tickets, Orders, Checks, Receipts, Vouchers, Cash Sales Slips for Restaurants and Dry Goods Houses, Theater Tickets, Baggage and Bicycle Checks, Picnic and Ball Tickets, anything that needs a number.

We can furnish machines of any combination possible to make.

**WETTER MACHINES**

Can be "locked up" with type to work on any platen or cylinder press.

Changes automatically at each impression.

The body of the machine is made of the toughest BRASS obtainable.

All working parts are of steel and hardened.

Non-breaking Springs.

Constructed on principles that insure free action and durability.

Composed of few parts.

Requires no auxiliary attachments.

Can be used with or without "No." slide to pre-cede figures.

The Slide on which the word "No." is engraved can be removed and one with any Letter, Word, Star, or other character substituted — the change being made by simply pressing a spring that holds it in place — without "unlocking" the form — takes only a moment. A positive advantage over all other machines.

All Wetter machines are guaranteed.

The Wetter machines are made to stand the bang of heavy presses, and some have been in constant use for years and still doing good work. The best materials, handled by skilled workmen, are employed in the construction of Wetter "Improved" Numbering Machines. It is impossible to improve the quality of Wetter "Improved" Machines.

**EVERY Typefounder and Dealer carries in stock and endorses The "WETTER"**

# **WETTER**

## Type-High Numbering Machine

The only Typographic Numbering Machine that can be successfully worked on a cylinder or platen press to NUMBER and PRINT at ONE IMPRESSION

5-Wheel, Style J, "Improved Wetter," to number consecutively from 1 to 99999 and print figures as shown below.

**Nº 12345**      PRICE \$12.35 NET

6-Wheel, Style J, "Improved Wetter," to number consecutively from 1 to 999999 and print figures as shown below.

**Nº 123456**      PRICE \$15.00 NET

5-Wheel, Style K, "Improved Wetter," to number consecutively from 1 to 99999 and print figures as shown below.

**Nº 12345**      PRICE \$12.35 NET

6-Wheel, Style K, "Improved Wetter," to number consecutively from 1 to 999999 and print figures as shown below.

**Nº 123456**      PRICE \$15.00 NET

5-Wheel, Style L, "Improved Wetter," to number consecutively from 1 to 99999 and print figures as shown below.

**Nº 12345**      PRICE \$15.88 NET

6-Wheel, Style L, "Improved Wetter," to number consecutively from 1 to 999999 and print figures as shown below.

**Nº 123456**      PRICE \$18.52 NET

Styles J, K or L are carried in stock by all Typefounders and Dealers in Printers' Supplies, and any quantity can be furnished from stock immediately on receipt of order.

Styles R, S and X can be furnished promptly from Factory.

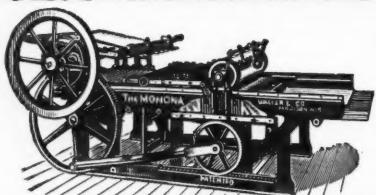
In addition to the figures shown, we have over one hundred styles, so that we are in a position to furnish promptly almost anything needed. We make the styles of figures herewith shown in any size required up to one (1) inch deep. *Figures furnished to match any type face.*

### **WETTER NUMBERING MACHINE CO.**

331-341 CLASSEN AVENUE, BROOKLYN, NEW YORK, U. S. A.

CABLE ADDRESS—"WETTER-BROOKLYN." Code used, A B C—5th Edition.

### **THE NEW Leverless MONONA**



One 7-column Army, secondhand  
One 7-column Washington, secondhand  
Two Cylinder Presses

Blankets, Ink, Chases for Prouty and Monona Presses

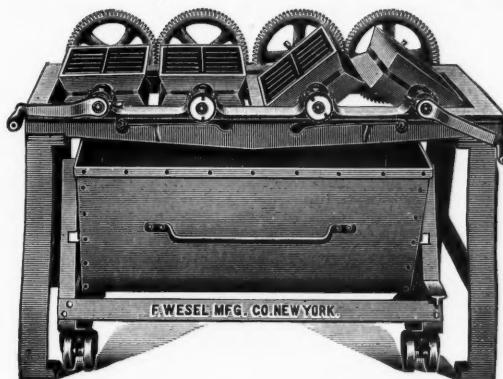
### **Country Printers**

### **ATTENTION**

We have a SPECIAL BARGAIN for some NEWSPAPER OFFICE in a good, central, live railroad town in EACH STATE. Must have good outfit of type, print a nice paper, and be a live newspaper man, and need a Power Press; there is money for him. Write quick.

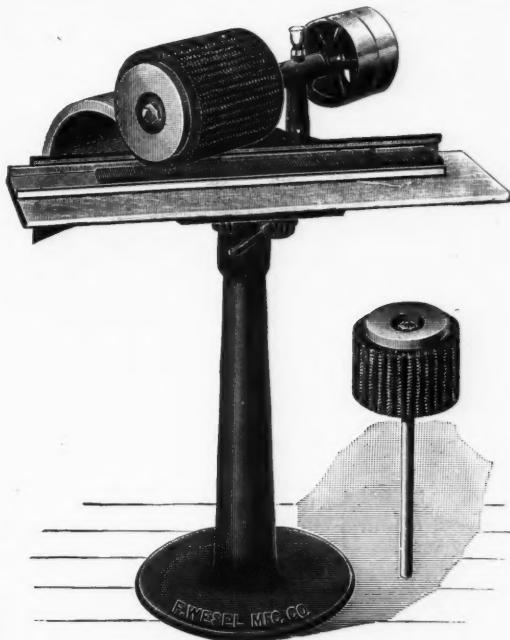
**W. G. WALKER & CO. .. Madison, Wis.**

# EVERYTHING FOR LINOTYPER



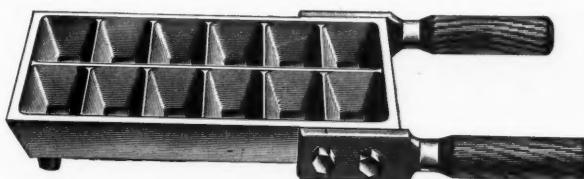
**Wesel Ingot Casting Apparatus, with All-Iron Self-Emptying Truck on Casters.**

Furnished in various sizes, with and without water cooling attachment.



**Patent Linotype Brush Machine.**

First-class plates from linotype slugs can not be had unless the burrs and loose metal are thoroughly brushed off.



**Single Pan Ingot Mould, \$4.00.**



**True American,**  
Trenton, N. J.,  
says: "Money-  
savers, brain-sav-  
ers, time-savers."

**News,** Newark, N. J., says: "The only  
correct way to keep correct record of out-  
put of linotype is by use of linometer."



**Printers' Saw Table, 21 x 27 inches,  
with Shoot-Board and Planer and  
Countershaft, \$95.00; without Shoot-  
Board, \$80.00.**



**Wesel Gas-Heated Linotype  
Furnaces.**

Furnaces from \$22 up; capacity from 250, 500, 750, 1,000 to 5,000 lbs. A cheap furnace which wastes gas is a costly investment. Our furnaces use the least gas.



**Linotype Slug Cutting Attachment,  
No. 2, can be used on any saw table.**



**Linotype Rubber-Faced Planer, 50c.**

Send for catalogue of equipments for linotype offices.

**WESEL** makes a complete line of electrotyping, stereotyping and photo-engraving machines and appliances, and supplies complete plants.

**F. WESEL MANUFACTURING CO.** 82-84 Fulton Street, - - - NEW YORK  
310 Dearborn Street, - - - CHICAGO

**THE DENNISON TAGS**

**For Half a Century**

A CONSTANT STREAM OF THESE TAGS HAS EMERGED FROM OUR MACHINERY

EACH TAG NEATLY STAMPED ON EYELET WITH THE NAME "DENNISON" INDICATING THE FIRST, BEST AND STRONGEST TAG MADE.

ALWAYS ASK FOR DENNISON'S

**THE WORLD STANDARD**

**One Year's Output of Dennison Tags**

LAID END TO END WOULD ENCIRCLE THE EARTH MANY TIMES.

THEY ACTUALLY ENCIRCLE THE EARTH, HOWEVER, IN A MUCH MORE USEFUL FASHION,

ATTACHED AS THEY ARE TO THE MILLIONS OF ARTICLES THAT MAKE UP THE COMMERCE OF THE WORLD

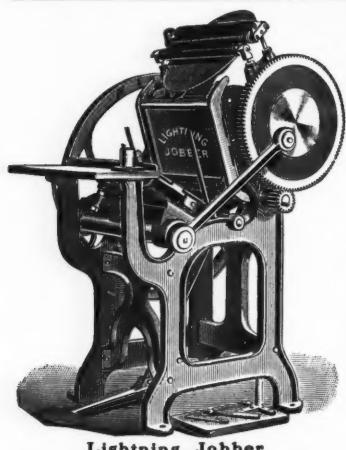
Use them for Safety's Sake.

**Dennison Manufacturing Co.**

BOSTON NEW YORK PHILADELPHIA  
CHICAGO CINCINNATI ST. LOUIS

**NONE BUT PERFECT PRODUCTS**

**NONE BUT PERFECT PRODUCTS**



Lightning Jobber

## The Lightning Jobber

### The Best Low-Priced Job Press in the World

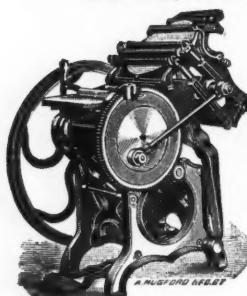
What a Recent Purchaser says of it:

Gentlemen.—\*\*\* As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. \*\*\* I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonies are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

COBDEN, ONT., June 2, 1902.

Yours sincerely, F. B. ELLIOTT.

Write for Circulars and Descriptive Matter.



Jones Gordon

## The Jones Gordon

THE BEST JOB PRESS

IN THE WORLD

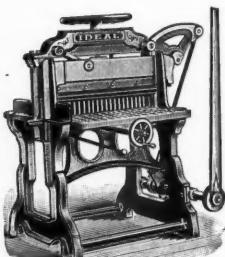
HAS

Distributing Ink Fountain,  
Ink Roller Throw-off,  
Self-locking Chase Hook,  
and other improvements.

FOR  
SALE  
BY  
ALL  
DEALERS

## The Ideal Paper Cutter

Has Time and Labor Saving Devices found on no other cutter.



Ideal Cutter

(Successors to The John M. Jones Co.)

**The Jones Gordon Press Works, Palmyra, N. Y.**

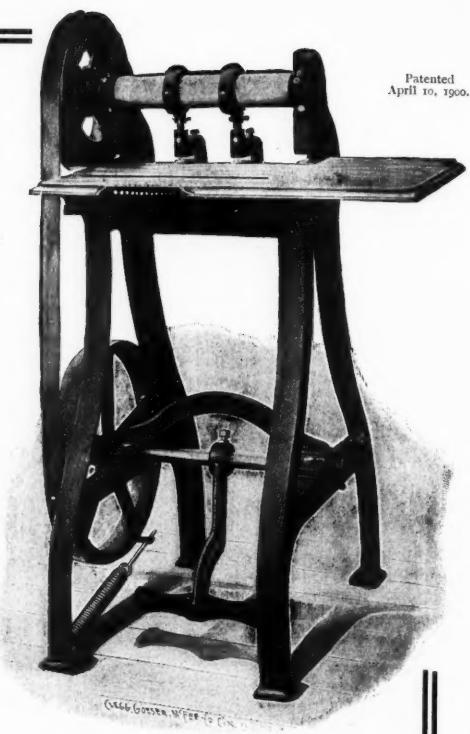


## *Sooner or Later*

you will find need for a modern Paper Punching Machine, for every day the demand for punched sheets increases.

### *If You Buy Now*

you will get the greatest possible return from your investment, for you will be able to do jobs which now you have to "farm out," giving the profit to "that other fellow."



FOOT POWER

## The Tatum Adjustable Paper Punches

MADE IN THREE SIZES

### Style B Foot Power

\$100.00 Net

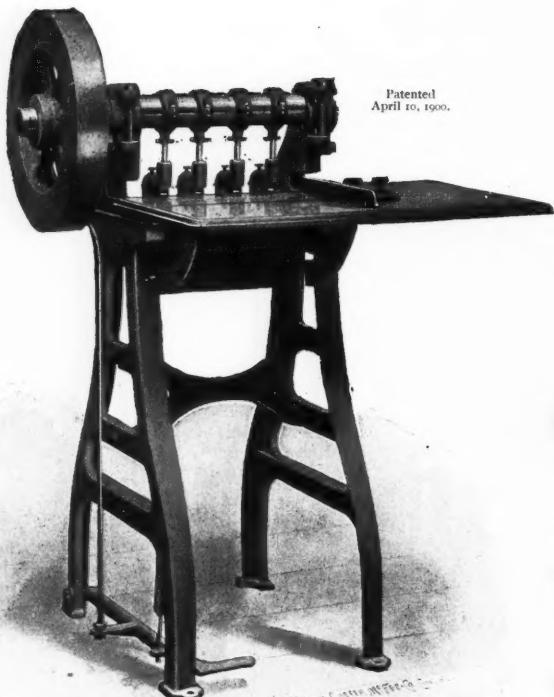
### Style C Pony Steam Power

\$125.00 Net

### Style D Steam Power

\$200.00 Net

Our printed matter gives detailed description, also the names of our customers.



Patented  
April 10, 1900.



(For other shapes see our December advertisement.)

## The Samuel C. Tatum Company

CINCINNATI, : : : : OHIO

# BLOMGREN BROS. & C°

*make the* BEST DESIGNS

BEST MECHANICAL DRAWINGS

BEST ENGRAVINGS

BEST ELECTROTYPES

*and the* BEST NICKELTYPES

*in the shortest time.*

175 MONROE ST.  
CHICAGO.

# PADS FOR THE TRADE

A MOST COMPLETE LINE.  
Write for Catalogue.

**American Colortype Co.**

MANUFACTURERS

CHICAGO  
135 Adams St.

NEW YORK  
277 Broadway

1904 JANUARY 1904						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
First Month	Last Month	New Month	First Day	Second Day	Third Day	Fourth Day
31	30	1	2	3	4	5
2	3	4	5	6	7	8
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

1904 JANUARY 1904						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
First Month	Last Month	New Month	First Day	Second Day	Third Day	Fourth Day
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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30



# Buffalo Printing Inks Always Work

**Buffalo Printing Ink Works, Buffalo, N.Y.**

E. F. RYCHEN, Proprietor.

New York Branch, 69 Ann Street.

# The MONOTYPE MACHINE

THE Lanston Monotype Machine Company have pleasure in announcing that they have arranged to place in the hands of Messrs. Henry A. Wise Wood and Paul Nathan their Sole Selling Agency for the United States and Canada, and they respectfully request that all inquiries be directed to Messrs. Wood & Nathan at their offices, 1 Madison Avenue, New York City.

The work of the Lanston Monotype Machine is demonstrably as superior to hand composition as hand composition is better than the product of any other existing composing machine. It is the only successful machine that composes with separate types and yet supplies a new face for each separate piece of work. Corrections are made with the same facility as is the case with hand work, so that time (in this case merely a synonym for money) is saved in the "making-ready." It abolishes the necessity for electrotyping and yet allows of unlimited re-orders.

These are only a few of the reasons which have led such firms as Messrs. Harper & Brothers and G. P. Putnam's Sons not only to install the Lanston Monotype in their establishments, but to set up editions-de-luxe with it, and to speak of it in terms of the highest approbation.

# The 20th Century



# Reliance

**Photo-Engravers' Proof Press**

*The Latest—  
Just Out!*

Send for illustration, further particulars and prices  
to the manufacturers

**PAUL SHNIEDEWEND & CO.**

**118-132 W. Jackson Boulevard**

**CHICAGO, U. S. A.**

## New Edition of "PRESSWORK" Now Ready!



"PRESSWORK," by William J. Kelly, is the only complete and authentic work on this subject ever published. The book is a manual of practice for printing pressmen and pressroom apprentices—a comprehensive treatise on presswork, reprinted from a series of articles which appeared in THE INLAND PRINTER, carefully revised and corrected and added to by the author. Its chapters include: At Hand Press—Making Ready—Methods of Applying Underlays—Underlaying Small and Large Sections—The Cut-out Underlay—Preliminaries to Overlaying—Packing the Cylinder—Modifications in Hard Packing—Amending the Make-up of Tympons—Tympan for Quick Jobwork—Tympons for Newspaper Work—Overlaying—Preparations Necessary to Making Overlays—Opinions on Overlaying Compared—Summary of Useful Hints—Inks. The new edition contains Forms of Imposition and an Addenda—"Little Grains of Knowledge"—worth more than the price of the book. :: :: :: ::

Full Cloth, 140 pages, \$1.50 postpaid.



**116 Nassau Street,  
NEW YORK CITY**

**The INLAND PRINTER CO.**

**212-214 Monroe Street,  
CHICAGO**

### **ADVERTISEMENT COMPOSITION**

If you wish a well-designed and well-set advertisement, ask us to help you out. We have the type, the knowledge and the facilities to do the work properly. Ads. set and electrotyped at reasonable prices. Type, borders and rules new and up to date.



### **THE HENRY O. SHEPARD CO. *Printers and Binders***

**212-214 Monroe St., CHICAGO**

Notice our new Linotype Composition Department and our Department for the Artistic Setting of Advertisements. :: :: :: Work from the trade is solicited.

We do EDITION BINDING of every description, CASEMAKING and EMBOSSING of All Kinds for the Trade. Estimates furnished on application.

### **LINOTYPE COMPOSITION**

If you want Linotype Composition — work that is perfect in character, true alignment, no "whiskers," no blow-holes, slugs that are the same size at both ends and will lock up properly—see us. We charge a little more than some people, but the work is worth the difference. :: :: ::



# ULLMAN'S Doubletone Inks

REGISTERED

ULLMAN'S DOUBLETONE INKS represent the latest achievements of science as applied to printing inks, for which they have set a standard heretofore impossible. They give to printing that last touch that brings perfection, and while they have opened a field for an entirely new kind of typographical work, they vastly improve every class of work to which they are applied. They are no mere novelty, no passing fad of the hour, but have come to stay. All this is an old story to those who have tried and used them, as evidenced by continued orders and numerous unsolicited letters of appreciation. Their working qualities are unequalled.

Those who are not yet using ULLMAN'S DOUBLETONE INKS are losing time, money and prestige. The large consumer of printing, who is rapidly being educated to the merits of these inks, will want more and more of his work done with them. The wide-awake printer must be in a position to fill this demand. They keep those large jobs from wandering about from one office to the other. If YOU are not yet using DOUBLETONE INKS, it is time you looked into the matter. It is not simply a difference between one ink and another, but between ink as heretofore made and something so far superior that it stands in a class by itself.

#### MADE IN VARIOUS QUALITIES OF BLACK AND A LARGE VARIETY OF COLORS

Beware of imitations, and look for the word DOUBLETONE and the name SIGMUND ULLMAN CO. on every package. Specimens and further particulars mailed on application.

## Sigmund Ullman Company

*Sole manufacturers of Doubletone Inks*

Main Office and Factories — 146th Street and Park Avenue, NEW YORK  
Downtown Branch—23 Frankfort St., NEW YORK      Western Branch—45 Plymouth Court, CHICAGO

These Inks are kept in stock by our Agents in  
LONDON PARIS BERLIN LEIPZIG VIENNA BRUSSELS AMSTERDAM CHRISTIANIA

# APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.



Size, 1 $\frac{1}{2}$  x 7 $\frac{1}{2}$  Inch. Type High.  
Made entirely from Steel and  
fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*



**New York Stencil Works,** 100 Nassau Street,  
NEW YORK CITY



**M. & W. Naumburg & Co.**  
Makers of Fine Clothing.  
Cor. University Place & 11th Street,  
1/2 BLOCK WEST OF BROADWAY  
New York.

This example of Cerotype engraving shows a plain Old English letter, a style that is very popular in lithographed stationery. It also shows a half-tone used in conjunction with a Cerotype

We furnish designs free of charge,  
and we have on hand samples  
and sample plates that are  
yours for the asking.

**FRANK McLEES & BROS.**

216 William Street, New York

**THE ROBERT DICK  
MAILER**

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailing, address

Rev. Robert Dick Estate  
139 W. TUPPER ST.  
BUFFALO, N.Y.

PRICE, \$20.25,  
WITHOUT ROYALTY.

LARGEST ASSORTMENT IN AMERICA

IMPORTED  
**1904 Calendars**  
DOMESTIC

Beautiful designs. Everything new. Samples ready.

THE CALENDAR SURPRISE OF THE YEAR

TONNESEN SISTERS GENUINE PHOTOGRAPHS on hand-painted fancy mounts; 250 designs. Will mail a sample free on application, to the trade only.

Imported and Domestic Easter Cards, Fans, etc.  
Write us for terms, prices, etc. Our capacity will be doubled this year.

**BENNETT-THOMAS MFG. CO.**

Advertising Merchandise  
Importers, Makers and Jobbers 334 Dearborn St., Chicago

"A marvel of mechanical simplicity."

"No other class of mechanism is available to the printer which returns the investment so quickly, for the saving on two or three fair-sized jobs represents their entire cost."

THE INLAND PRINTER.

## Bates Model No. 27

Absolutely Accurate.

Fully Guaranteed.

**Model No. 29** — For Numbering  
Cash Sale Books

**Nº 35** \$10.00 less 5%  
Facsimile impression

Extra 2% 10 days  
One to fifty, repeating automatically

**Model No. 31** — For Numbering  
Pawn Tickets, Bag-

gage and Bicycle  
Checks. Successfully operated on  
any platen or cylinder press.

Facsimile impression  
Any size of figures,  $\frac{3}{4}$  to 1 inch.

**1235**

Keystone Type Foundry

The J. L. Morrison Co. and All Dealers

All Branches

Keystone Type Foundry

The J. L. Morrison Co. and All Dealers

Immediate deliveries. No delays.

**ALWAYS IN STOCK**

American Type Founders Co. All Branches

Barnhart Bros. & Spindler All Branches

Inland Type Foundry - All Branches

Golding & Company - All Branches

Toronto Type Foundry Co., Ltd.

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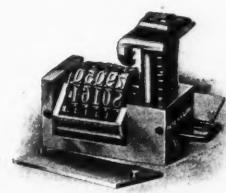
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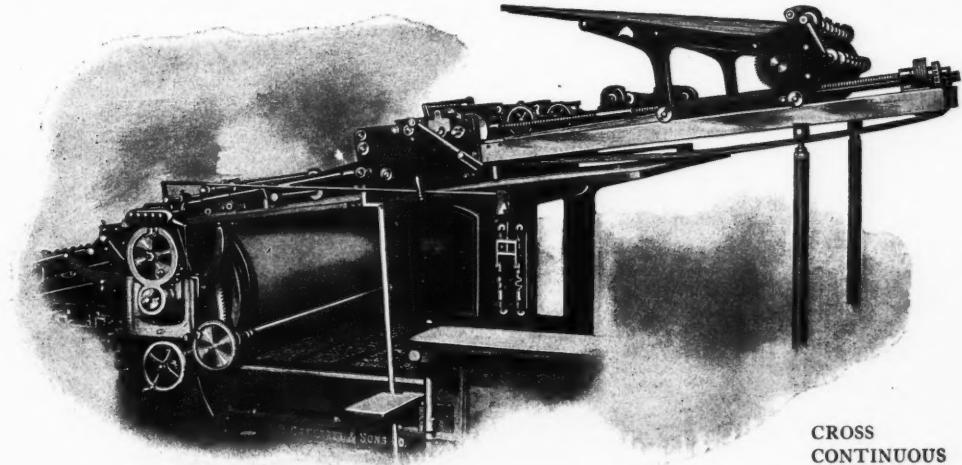
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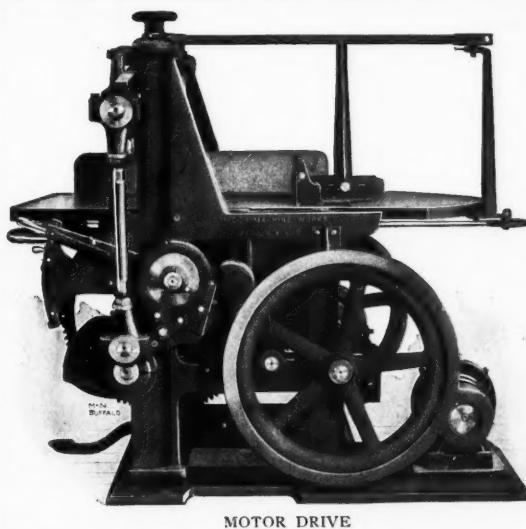


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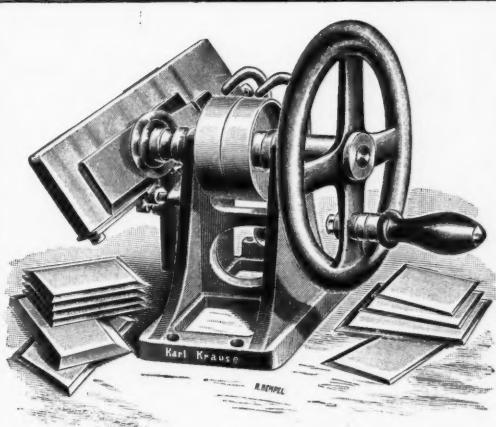
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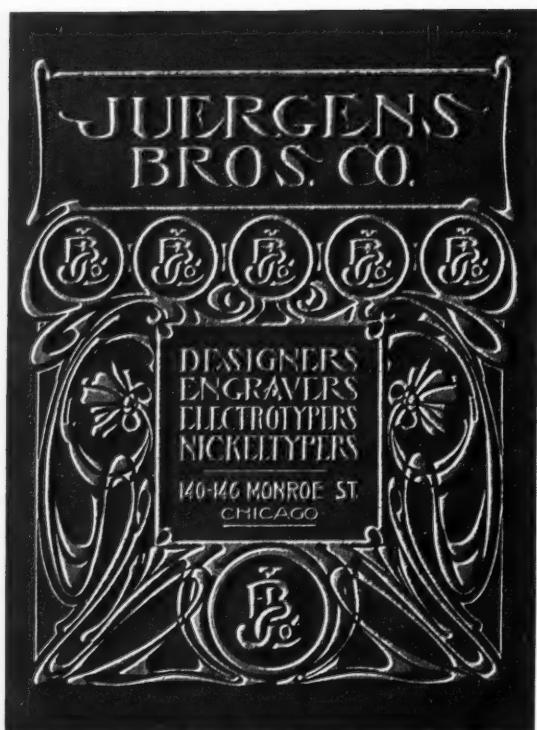
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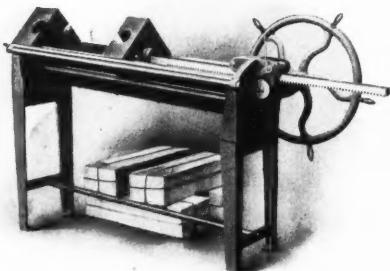
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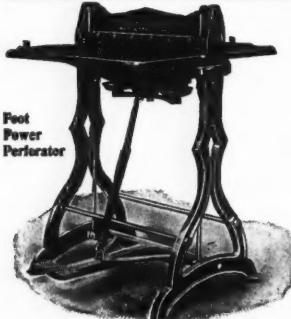
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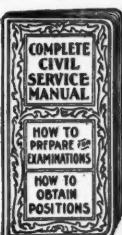
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## CONTENTS:

PAGE	PAGE	PAGE			
Ad-setting contest No. 12.....	731	Lorimer, George Horace .....	691	Sign of quotation, The.....	712
Advertising for printers and others.....	759	Man at the window, The.....	743	Trade notes .....	774
Anxious editor, An.....	752	New Transpacific cable, The.....	726	Tribute in verse, A.....	720
Books and periodicals .....	756	Newspaper gossip and comment.....	696	Turkish printing law.....	696
Business notices .....	775	No property rights in a likeness of one's self .....	727	Type specimen pages .....	764, 765
Composing machines, past and present.....	697	Notes and queries on electrotyping and ste- reotyping .....	720	United Typothetae and the Typographical Union, The .....	706
Correspondence .....	715	Notes and queries on lithography .....	724	ILLUSTRATIONS:	
Course in the principles of design, A.....	694	Notes and queries on machine composition .....	766	Boating in Eastlake Park.....	757
<b>EDITORIAL:</b>		Notes on job composition .....	737	Coal investigation, The .....	746
Apprenticeship question, The.....	702	Notes on practical bookbinding .....	752	Devil's Lake, Wisconsin .....	712
Business-bringing bids .....	703	Oswald-Bosche .....	772	Humors of a print-shop, The.....	700
Financial .....	701	Our February cover .....	773	Kiss of love, The.....	728
Justice and arbitration .....	702	Photographs from the Philippines.....	759	Lake San Cristoval .....	744
Keep a little leeway.....	705	Pioneer California printer and journalist, A.....	725	Landscape .....	714
Ordering engravings .....	704	Pressroom queries and answers .....	760	Little Miss Dimple .....	725
Souvenir publications a detriment.....	704	Printing trade in Manila and the Orient .....	747	Luncheon for two .....	710
Trade-union substitutes .....	705	Process engraving notes and queries .....	722	Modern version of the fable of "The Grasshopper and the Ant".....	721
Export field, The .....	748	Proofroom notes and queries .....	719	New Year's greeting to Frank Holme .....	772
Good work handsomely recognized.....	736	Resignation of C. F. Whitmarsh .....	736	Pacific cable at San Francisco .....	726
House numbers in Japan .....	742	Review of specimens received .....	770	Puzzle .....	690
Lake Chargoggagoggmanchauggagoggaga- gungamaugg .....	736	Review of type specimens .....	757	Retrospection .....	708
Lesson yet to be learned by proofreaders, A .....	711	Sears Direct Printer, The.....	769	Round robin sent to Frank Holme .....	773

## INDEX TO ADVERTISEMENTS.

PAGE	PAGE	PAGE	PAGE	PAGE	PAGE
Acme Compound Co.....	823	Franklin Engraving & Electrotyping Co.....	669	Old Berkshire Mills Co.....	Cover
Acme Staple Co.....	802	Freund, Wm., & Sons.....	674	Olds Motor Works.....	780
American Colortype Co.....	812, 821	Fullard Mfg. Co.....	686	Oswego Machine Works.....	819
American Correspondence School of Ty- graphy .....	664	Fuller, E. C., & Co.....	786, 787	Parsons Bros. Co.....	675
American Embossing Co.....	776	Gane Bros. & Co.....	823	Penninsular Paper Co.....	680
American Paper Feeder Co.....	817	Gether-Drebert-Perkins Co.....	798	Pirie's Gummed Papers.....	823
American Steel & Copper Plate Co.....	822	Gibbs-Brower Co.....	790	Plymouth Paper Co.....	822
Arabol Mfg. Co.....	688	Godfrey & Co.....	822	Printers Ink Jonson.....	673
Atlas Electotype Co.....	822	Golding & Co.....	667	Printers' Roller Washing Machine Co.....	784
Ault & Wiborg Co.....	664	Goss Printing Press Co.....	670	Queen & Crescent Route.....	795
Babcock Printing Press Mfg. Co.....	668	Great Western Smelting & Refining Co.....	823	Queen City Printing Ink Co.....	671
Barnes-Crosby Co.....	801	Griffin, H., & Sons.....	822	Rising, B. D., Paper Co.....	796
Barnhart Bros. & Spindler.....	668	Hamilton Mfg. Co.....	687	Rooks, E. S., & Co.....	823
Bates Machine Co.....	817	Hampshire Paper Co.....	659	Rouse, H. B., & Co.....	789
Beck, Charles, Paper Co.....	674	Harris Automatic Press Co.....	662, 663	Rowe, James .....	688
Benedict, Geo. H., & Co.....	683	Hawtin Engraving Co.....	823	Royle, John, & Sons .....	782
Bennett-Thomas Mfg. Co.....	816	Hellmuth, Charles .....	666	Scott, Walter, & Co.....	682
Binney & Smith Co.....	683	Higgins, Chas. M., & Co.....	779	Seybold Machine Co.....	665
Black & Clawson Co.....	822	Hinchcliff, H. C.....	779	Shepard, Henry O., Co.....	780, 814
Blomgren Bros. & Co.....	811	Hoke Engraving Plate Co.....	782	Sheridan, T. W. & C. B.....	676
Boston Printing Press Mfg. Co.....	675	Inland Printer Technical School.....	788	Shniiedewend, Paul, & Co.....	814
Boston Wire Stitcher Co.....	666	Inland Type Foundry .....	797	Shoemaker, J. L., & Co.....	822
Bradner Smith & Co.....	681	Jaenecke Printing Ink Co.....	672	Slade, Hipp, & Meloy .....	822
Brower-Wanner Co.....	818	Japan Paper Co.....	818	Spatula Pub. Co.....	779
Brown Folding Machine Co.....	680	Jones-Gordon Press Works.....	808	Sprague Electric Co.....	666
Buffalo Printing Ink Works.....	812	Juergens Bros. Co.....	820	Standard Machinery Co.....	785
Burrage, Robert R.....	779	Kast & Ehinger.....	666	Standard Printing Ink Co.....	681
Business Directory .....	793	Keith Paper Co.....	674	Star Engravers' Supply Co.....	823
Butler, J. W., Paper Co.....	657	Kidder Press Co.....	790	Stevens Type & Press Co.....	780
Cabot, Godfrey L.....	822	Kramer Web Co.....	798	Tarcolin .....	823
Campbell Co.....	660, 661	Langston Monotype Machine Co.....	813	Tatum, Sam'l C., Co.....	810
Carver & Swift .....	789	Levey, Fred'k H., Co.....	Cover	Thalmann Printing Ink Co.....	673
Central Machine Works .....	820	Lindenmeyr, Henry, & Sons .....	681	Tympalyn Co .....	818
Challenge Machinery Co.....	686	Little, A. P.....	674	Ullman, Sigmund, Co.....	815
Chambers Bros. Co.....	688	Lloyd, Geo. E., & Co.....	789	Union Card & Paper Co.....	820
Chandler & Price Co.....	791	McLees, Frank, & Bros.....	816	Unitype Co .....	658
Chicago Paper Co.....	780	Madigan, Ed.....	809	Valley Paper Co.....	Cover
Child Acme Cutter & Press Co.....	804	Manz, J., Engraving Co.....	809	Van Aliens & Boughton .....	803
Cleland Chemical Co.....	779	Martensen, L., & Co.....	822	Van Bibber Roller Co.....	780
Coes, Loring, & Co.....	783	Megill, Edward L.....	783	Walker, W. G., & Co.....	806
Collins, A. M., Mfg. Co.....	672	Mergenthaler Linotype Co.....	684, 685	Want Advertisements .....	776
Consolidated Press Clippings Co.....	780	Michele Printing Press & Mfg. Co.....	Cover	Wesel, F., Mfg. Co.....	807
Cottrell, C. B., & Sons Co.....	781	Monon Royal .....	799	Weston, Byron, Co.....	Cover
Crane, Z. & W. M.....	782	Moses, Lionel .....	780	Wetter Numbered Machine Co.....	806
Crane Bros .....	823	Murray Machinery Co.....	802	White, James, & Co.....	688
Crawley, E., Sr., & Co.....	677	New York Stencil Works.....	816	Whitlock Printing Press, Mfg. Co.....	678
Crutsinger, C. W.....	822	Niagara Paper Mills .....	792	Whitmore Mfg. Co.....	822
De Jonge, Louis, & Co.....	810	North American Engraving Co.....	805	Wickersham Quoin Co.....	789
Denison Mfg. Co.....	808			Williamson-Haffner Engraving Co.....	800
Dexter Folder Co.....	679			Wilson Paper Box Machinery Co.....	779
Dick, Rev. Robert, Estate.....	816				
Dinse, Page & Co.....	818				
Dixon, Joseph, Crucible Co.....	779				
Durant, W. N .....	780				

